



## Plan Permanent Opera-Comique for N.Y. with Annual Seasons in Own Building

Resident Company Projected in \$6,800,000 Structure Which Is Also to House Apartment Dwelling in the Fifties—Sponsors of Plan Ask State Charter Under Name of Opera-Comique, Inc.—Campaign for Large Subscription in View

PLANS for a resident opéra-comique company for New York, to be housed in a new \$6,800,000 structure probably on an option-secured site in the upper fifties, and containing also an apartment hotel, were revealed this week. Plans now being formed call for an initial season to be given some two years hence. A sponsoring organization filed articles of incorporation at Albany on June 18 under the name of Opéra-Comique, Inc.

The plan calls for at least a ten weeks' series of light and classic opera repertory in several languages annually, without encroaching on the field of opera-giving held by the Metropolitan. The organizers aim to raise the majority of the money to be used in erecting the building and opening a trust fund by enlisting thousands of "charter subscribers," each of whom will contribute sums ranging from \$2000 to \$4000.

The full list of the promoters has not been announced. The plan is said to have been evolved by Paul E. Poitras, head of the Poitras Briar Wood Importing Company of New York. Mr. Poitras is now in France. In his absence the plans are in the hands of Erik Huneker, son of the late James Gibbons Huneker.

He said that the originators were determined not to declare their plan operative until they have obtained at least \$4,000,000 in subscriptions. Preferred stock, of which there will be 70,000 shares at \$100 par value, Mr. Huneker said, would be secured by a mortgage on the property. Eighty per cent of the money subscribed, he said, will go into a trust fund, which, if the plan succeeds, he expects to be about \$5,400,000. The income from this fund he said, would be added to rentals from the building to defray expenses of the opera.

The prospectus enumerates three classes of subscribers—special charter subscribers, charter subscribers and subscribers to common stock, of which 70,000 no-par-value shares will be issued.

According to Mr. Huneker, no intensive effort has yet been made to fill the subscription lists. None is contem-

### Metropolitan Will Produce Krenek Opera, Is Report

ERNST KRENEK'S opera, "Jonny spielt auf" ("Johnny Leads the Band") has been accepted for production by the Metropolitan Opera Company, according to a statement published in the Berlin *Signale* for June 15, ostensibly authorized by the publishers of the work. The date of production is not specified. The opera, which roused sensational interest and won much success at its première several months ago in Leipzig, is a fantastic satire on the "jazz age," with frequent changes in scene, following the technic of the motion-picture. The libretto details the rivalry for the hand of a frivolous music hall singer by a violinist and a composer. The scene is a modern European mountain resort. The title rôle is that of a herculean Negro bandmaster, who provides the comedy element and a touch of symbolism by playing the stolen instrument of the violinist to provocative jazz strains so that all the world may dance. The music is described as atonal in style, with considerable influence of syncopated idiom and some lyricism.

plated, he said, until the fall season begins.

He said, however, that some attempt already had been made to solicit special charter subscribers, who are limited in number to thirty-five and upon whose contributions the sponsors depend for the funds to meet preliminary expenses. The preliminary expenses have been estimated at \$140,000. Each special charter subscriber will be asked to subscribe \$4,000. Forty shares of preferred stock will be given for each special charter subscription, and the subscriber will receive two orchestra seats in perpetuity for one performance each week during the opera season.

The bulk of the money to be put up by the class of charter subscribers, who will contribute \$2000. The number of these subscribers sought was said to be 6000.

### HILLSBOROUGH LIST HAS TWO DIRECTORS

Eichheim Leads Own Works  
and Sokoloff Repeats  
Success

By Marjory M. Fisher

SAN FRANCISCO, June 25.—In the third concert of the Hillsborough summer symphonies series in the Woodland Theater, Henry Eichheim conducted the orchestra in three of his own compositions. Each of the pieces showed to advantage as interesting program music.

Especially fascinating was the "Siamese" Sketch. The bell effects were enhancing to the composition. The "Chinese" Legend was reminiscent to those San Franciscans with an adventurous turn of mind who were acquainted with it, of the Chinese Theater. As the third number of the group Mr. Eichheim lead the orchestra through a performance of his "Korean" Sketches.

Nikolai Sokoloff conducted the symphony men through the opening number, the "Sakuntala" Overture of Goldmark, followed by the "Good Friday Spell" from "Parsifal." Mr. Sokoloff gave a particularly satisfying reading of Schelling's "A Victory Ball" and Borodin's "Polovtsian" Dances, the closing number listed on the program.

### Oberhoffer Conducts Symphony

SAN FRANCISCO, June 25.—Emil Oberhoffer conducted the San Francisco Symphony for the second time on June 21 and was accorded an ovation. The program consisted of Beethoven's "Leonore" Overture, No. 3; the No. 4 Symphony of Brahms; "Finlandia" and "Valse Trieste" by Sibelius; and Theme and Variations, No. 3, Tchaikovsky.

The Symphony was magnificently played. Mr. Oberhoffer imbued the players with a brilliant conception of the work, and his distinctive reading glorified the music.

"Finlandia" was taken at an exceptionally rapid pace—an interesting innovation for San Franciscans—and the Tchaikovsky music was beautifully played, with Concertmaster Piastro surpassing even his own record for beautiful work in solo passages. The brass section acquitted itself with distinction at all times.

Mr. Oberhoffer made a distinctly favorable impression upon both orchestra and auditors.

Marguerite Melville Liszniewska, Lazar S. Samoiloff and A. Kostelanetz were honor guests at a dinner given by Helen Munn Redewill on June 21. Delightful songs composed by Frances MacGettigan were sung by Grace Hedge, soprano, and Eva Atkinson, contralto. The composer was present and accompanied Miss Hedge. The honor guests also contributed to the program.

### Contest for Negro Composers Is Closed

PHILADELPHIA, June 25.—The contest for prizes amounting to \$1000 offered by Rodman Wanamaker of Philadelphia, to Negro composers for music in five classifications is closed. Winners will be announced at the second annual convention of the National Association of Negro Musicians at St. Louis from Aug. 21 to 27, when some of the winning works may be performed.

### Beecham Will Conduct in New York and Boston

SIR THOMAS BEECHAM, in his projected American visit next winter, will conduct leading orchestras in New York and Boston, in addition to the Philadelphia Orchestra, previously announced. This information was contained in a statement issued last week by the Philadelphia Orchestra Association, through Arthur Judson, manager, who also has charge of Sir Thomas' tour. Speaking of the British conductor's Philadelphia engagement, the statement says: "His visit to America will be a short one, and it is probable that he will appear only with the Philadelphia, Boston and New York Philharmonic orchestras. These will be his first appearances as a symphony conductor in America."

### NOVELTIES LISTED FOR STADIUM WEEK

Works of Elgar, Mottl and Enesco to Be Introduced to Series

The opening program of the Stadium Concerts by the New York Philharmonic Orchestra, under Willem van Hoogstraten on July 6, begins with a novelty to this series—Elgar's transcription of Handel's Overture in D Minor. The rest of Wednesday's program includes Debussy's "Fêtes," the Prelude to and Liebestod from "Tristan und Isolde" and Beethoven's Fifth Symphony.

Tchaikovsky's Fourth Symphony will be played on Thursday evening. Preceding the Symphony, Mr. van Hoogstraten will conduct Strauss' "Don Juan," Debussy's "Prelude to the Afternoon of a Faun" and the "Polovtsian" Dances from "Prince Igor."

Two "first times at the Stadium" are scheduled for Friday evening. They are a Dance Suite, arranged from compositions of Grétry by Felix Mottl, and the Second "Rumanian" Rhapsody of Georges Enesco. They are the first two works on the list. The first part of the program concludes with the "Tannhäuser" Overture, and the second part will be devoted to Brahms' Fourth Symphony.

Franck's D Minor Symphony is to be played on Saturday evening. The program includes Mozart's "Eine Kleine Nachtmusik," Rimsky-Korsakoff's "Bumble Bee," Sibelius' "Valse Triste" and the Magic Fire Scene from "Die Walküre."

### Program Is Given in Rome by Saminsky

Lazare Saminsky made an appearance as composer and conductor recently at the Institute of Hebrew Sacred Studies in Rome. The address by Mr. Saminsky was illustrated by works performed by Lisa Schwartz, soprano, and Margherita di Veroli, violinist. These included folk-music, and works of Joseph Engel, Joseph Achron, Frederic Jacobi and Mr. Saminsky.

The latter was a guest, while in Italy, at Francesco Malipiero's home in Asolo. Mr. Saminsky will return to New York in September to resume his duties as teacher of composition, musical director of the Temple Emanu-El, and as one of the directors of the League of Composers.

### Chairman Green of Ways and Means Committee to Urge Repeal of Admissions Tax

WASHINGTON, June 25.—In a statement issued here, William R. Green, chairman of the House Committee on Ways and Means, which will revise the tax bill to be introduced at the opening of the next session of Congress, says that "while there is considerable uncertainty as to just how far and in what direction the Ways and Means Committee will be justified in going, it is reasonably certain that the opera, concert and theater admissions taxes will be entirely eliminated. There is no difference of opinion as to the desirability of this, and as far as I know there has developed no objection to the repeal of this clause, either in the committee or in Congress. It is the one remaining war levy which should be and will be repealed." It is safe to say that the draft of the revised tax measure will provide, first, for the repeal of the admissions tax; second, for the reduction of the tax on pleasure automobiles; third, for a reduction of the personal income tax.

ALFRED T. MARKS.

## "CARMEN" IS SECOND CINCINNATI OPERA

Alternates with "Jewels" in Season's First Week at Zoo

CINCINNATI, June 25.—Alternating with the opening opera, "The Jewels of the Madonna," this past week, "Carmen" was produced by the Cincinnati Opera Company. It was given its initial performance of the summer season on Monday night before a large and demonstrative audience. The performance was a very satisfactory one, soloists, chorus, orchestra, costumes, and scenery being all that could be hoped for.

Irene Pavloska sang the title rôle with a voice rich and velvety in quality. She, with the other principals received many curtain calls.

Ralph Errolle, a new comer to Cincinnati, and one who seems destined to become a great favorite, was *Don Jose*. He sang with a tenor voice of unusual texture.

*Escamillo* was sung by Joseph Royer, and *Micaela* by Cora Ginna. Others in the cast were Louis John Johnen, Herbert Gould, Charles Hathaway, Lydia Dozier, Tecla Richert, Natale Cervi, Albert Mahler and Herman Tappo. Isaac Van Grove conducted.

"Tosca" and "Hänsel and Gretel" are on the second week's list.

Saturday evenings again are devoted to ballet performances, dance divertissements and vocal soloists. For the first attraction, directed by Paul Bachelor, the "Coppelia" Ballet was presented, a beautiful, picturesque interpretation that elicited high praise.

Every afternoon, symphony concerts are given under direction of William Kopp, who also officiates at the Saturday night ballet performances.

### Prominent Artists Sail to and Return From Europe

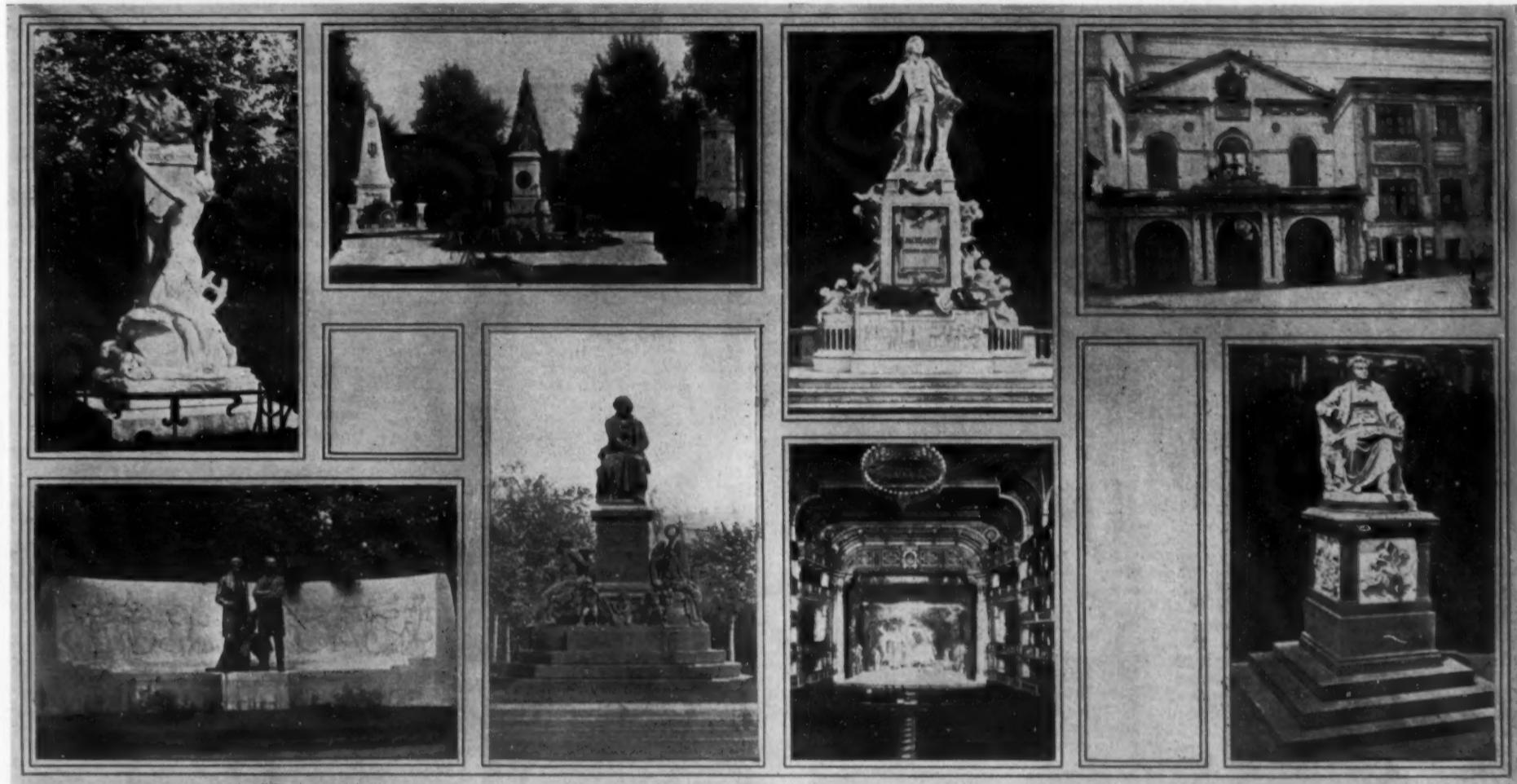
Sailings and arrivals of prominent musical artists were about evenly balanced during the past week. L. E. Behymer, Los Angeles concert manager, left on the Majestic on June 25. The previous day, Harold Land, concert baritone, sailed on the Carmania. Carlos Sedano, violinist, sailed for Spain on the Manuel Arnus on June 20. Mary Cordelia Malone, soprano, left on the Caledonia on July 16. John Trevor Adams, president of the Wolfsohn Musical Bureau of New York, Inc., was due to arrive on the Isle de France on June 29. The Leviathan, on June 27, brought Emma Calvé, who will teach in this country for a number of months; Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera Company, and Ossip Gabrilowitsch, pianist, and conductor of the Detroit Symphony. Frederic Lamond, pianist, arrived on the Westphalia on July 21, and Elisabeth Rethberg, soprano, of the Metropolitan, on the Aquitania on July 17, to fulfill an engagement with the Ravinia Opera Company.

### Maria Kurenko Hostess at Tea in Paris

PARIS, June 17.—Maria Kurenko, coloratura soprano, was hostess at a tea party at the studio of her husband, Theodore Gonoff. The guests of honor were Mr. and Mrs. Nicolas Gretchaninoff and Mr. and Mrs. Nicolas Tcherepnin, conductor of the "Coq d'Or" at the Paris Opéra. Among those present were Rubin Goldmark, Nicolas Berezowsky, Jack Adams, Mr. and Mrs. William Thorner, Eleanore Rogers, Mary Mellish, Cecil Arden, Carlo Edwards, Giuseppe Bamboschek, Nina Koshetz, Toscha Seidel, M. and Mme. Mosjoukine.

# Vienna's Magic Still Exercises Potent Sway

Prophecy of Legendary Troubadour, That Thereafter All Who Loved Expression of Life in Sound Should Be Drawn to Spot on Beautiful Danube, Comes True—City a Refuge for Musicians and Glory to Their Art Since Its Founding—New Addie Funk Book Epitomizes Spell of Music Through the Ages



VIENNA'S IMMORTALS LIVE IN STONE AND MARBLE

Upper Row, Bruckner Monument; Honorary Graves in the Musicians' Corner of the Central Cemetery, Beethoven (Left), Mozart (Center), Schubert (Right); Mozart Memorial; Theater an der Wien. Lower Row, from the Left, Strauss-Lanner Memorial; Monument to Beethoven; Vienna Staatsoper, with a Scene from a Mozart Opera; Schubert Monument



ET those who fear magic, or deny its potency, beware of Vienna! It is whispered that many centuries ago, when music was not an art, but only the spontaneous, natural expression of hearts too full of life to confine themselves to speech, a wandering, ragged minstrel paused on the banks of the Danube to rest and to ponder, perhaps, the ways of men that had no time for his songs and no money for his purse.

But his rest was short and his pondering to no purpose, for the townspeople espied his instrument and recognizing his garb, gathered about him demanding the ageless tale of Siegfried and the battle-hymns and chronicles of the countryside, or perhaps a new musical riddle. And as the minstrel sang and played, the people threw him coins and those who had no coins made garlands and hung them about his neck, and the town on the Danube was very gay.

Now the legend says that the minstrel was no ragged beggar at all, but a magician and a philosopher, searching men's hearts with the touchstone of music; and that what he read in the hearts of the Viennese pleased him so greatly that when at length he departed, he bestowed a gift upon them, his own gift of music, and made a prophecy that thereafter all those who loved life and the expression of life in sound should be drawn to the spot, so that there would always be music on the banks of the Danube to match that in the hearts of its people.

Whether we credit the ancient tale or not, and whatever our private opinion of philosophers and magic, the prophecy has come true, for since her founding Vienna has been a refuge for musicians and a glory to their art. It may be that its situation on the Danube, which any school child knows is blue without prop-

erty crediting Strauss, the benign beauty of its countryside, and the clear brilliance of its sky have made it a favored spot for those whose chief love is beauty, but it is more probable that the inherent youth and gayety of its people, their instinctive impulse toward music and art in all its forms, have proved the magnet.

#### Spun Tales of Love

At any rate the city has a musical tradition that goes back to the troubadours and religious arts of the middle ages. A certain Moderatus living in Vienna as long ago as 480 A. D. acted as leader of a monastery choir and influenced greatly the taste of his time. In another monastery in lower Austria there was a special room devoted to music notation and a device for manifolding it. For centuries the troubadours and trouvères spun their tales of love and war beside every fireside—in a somewhat monotonous repetition of three, four and five tones to be sure—but instilling in the hearers a lasting love and taste for music. To the Viennese music has always been an integral part of life.

Not for many years after Moderatus did the minnesingers of musical history perfect their art. In 1180 Reimar "The Old" lived in the city and his influence survives in the early works of Walter von der Vogelweide.

"In Austria it was I learned to sing and say," we hear him declaim many years later.

"His songs were listened to with rapture in the royal castle at Vienna and in that on the Leopoldsberg," says Addie Funk, author of the latest work on the Vienna of the musicians, which she has called "Vienna's Musical Sites and Landmarks."

Of the castle she continues, "Erected about the middle of the twelfth century, it was a veritable stronghold, a massive structure with four towers, drawbridges, rampart and moat, the last mentioned still preserved in the names of the

streets Graben and Tiefer Graben which mark the part of Vienna where it stood. The fashionable promenaders along the Graben, that favorite noon-day resort of the Viennese are a different sight from the wild hoards (Magyars) against which the one-time defence was intended."

So with the Leopoldsberg to the north of the city, now a summer resort, and with a view of Vienna that Mozart loved.

#### Two Strains of Music

In the shelter of the courts and castles music flourished in two distinct streams; that of the minnesingers and that of the churches, the latter more nearly resembling the form in which the art has come down to us. From the time of Albrecht I at the beginning of the thirteenth century an orchestra was attached to the court and almost invariably it had a priest for conductor.

The emperors themselves were composers on occasion, as witness the very fine collection of manuscripts in the National Library in Vienna, among which can be seen works of Ferdinand III which he sent to that patron of the art, Charles VI.

Miss Funk assures us that, "The old city on the Danube grew to be the center of all European musical doings from the second half of the eighteenth century and through the early decades of the nineteenth. Vienna became the undisputed capital of the musical world. This period began with the performance of Gluck's 'Orpheus' on Oct. 5, 1762, and lasted until the death of Schubert on Nov. 21, 1828. It is certain that the beauty of the landscapes among which Vienna is so favorably situated, the lovely slope of the hills overlooking the

silvery bank of the Danube, hills which in summer bear the countless vines heavy with grapes, exercised their charm on the five great masters of music, Gluck, Haydn, Mozart, Beethoven and Schubert."

On the seventeenth of February of this year, if a slight digression may be permitted, the Metropolitan Opera Company celebrated an important event, the performance of an opera by an American composer, with libretto by an American poet, written at the request of the company's directors. For days afterwards the papers were full of "The King's Henchman" by Deems Taylor and Edna St. Vincent Millay, and the significance of its success as an American "achievement." Such phrases were heard as "the expression of a new musical consciousness," "the first opera of major importance in the history of music in America" and "not an opera in the meaning of the masters, but a step toward them." The composer and the librettist were both present at the première and the worlds of art and society acclaimed them, and rightly, for it was an important event, but one which served also to bring the youth of America, musically speaking, into clear relief.

#### "Orfeo" Appears

On a similar occasion 165 years before, Gluck's opera "Orfeo," especially written for Vienna, was performed for the first time in the theater next to the Hofburg in the presence of the Imperial Court. Gluck himself conducted the orchestra.

The "Imperial Court" was, of course, that of Maria Theresa, with all the magnificence that the name connotes; the Maria Theresa who befriended and then forgot the child prodigy Mozart; the Empress who made Schönbrunn a glory of its day, both for its own architectural beauty and the musical history which was made within its walls.

It is not always easy to people an his-

"Vienna's Musical Sites and Landmarks" (Vienna: Knoch's Infamator Edition) is the latest volume from the pen of Addie Funk, for many years a teacher of music in New York City and a writer on musical subjects. During recent years Miss Funk has made her home in Vienna, absorbing the atmosphere which she shares so charmingly with her readers in the present book.

[Continued on page 4]

## Landmarks in Vienna Wake Reminiscent Echoes

[Continued from page 3]

toric locality with the figures which made its fame, for such persons take on at death the glamor and unreality of legend and the setting changes. Is it possible, for example, in this day and age, to conceive of an afternoon, perhaps in 1785, when Gluck was living on the Wiedner Hauptstrasse No. 22, and working in the little summerhouse in the garden? He is interrupted with the word that there are visitors from London, or Paris, as the case may be, and he goes to greet them in a "splendid gown of gray embroidered with silver" and entertains them sumptuously. In the course of the evening a gentleman by the name of Haydn drops in for a short chat on the current performance of his "musical comedy, The Apothecary." Mozart, too, stops for a moment on his way home to Schulerstrasse No. 8. Or picture, for your own entertainment, another afternoon in 1793 at Seilerstätte No. 15, with "Papa" Haydn at home after his London triumph, engaged in reminiscences to a group of famous folk. A young fellow with a shock of bushy hair, and not too tidy, is brought in, Ludwig van Beethoven. He has come to show the older man his "composition exercises."

### Viennese Loyalty

The Viennese love these houses and streets where the masters lived and died, and in cases where it is at all possible they have been preserved or marked with suitable tablets. The house in which Haydn died, a plain two-story building with three gables and many windows, has given a new name to the street in which it stands, Haydnsgasse; the house in which Mozart composed the famous "Requiem" under such tragic circumstances has been replaced by another structure, but the significance of the site has not been lost for it is called "Mozarthof." On the pedestal of a large bust in the vestibule is an inscription: "To the unequalled master of the art of music, who lived here until his death, this memorial is dedicated."

And yet, of all the careers of the "golden age" the most tragic in its ending was probably Mozart's. It seems a strange paradox that the life which began so brilliantly and had for so many years a setting against the magnificence of the Imperial Court, should end as it did: A plain wooden coffin drawn on the plainest of vehicles, and unescorted through terrible weather to a grave shared with fifteen or twenty others of the poorer class. Up to the present day the exact spot is unknown and all researches have failed. There are many monuments and busts, and no lack of memorial tablets in the museums, but the memory of that tragic funeral is hard to erase.

### About Beethoven

It would probably strain the resources and ingenuity of official Vienna, however loyal, to mark or commemorate every spot which Beethoven hallowed throughout his long life there. In her charming style, Miss Funk tells the story thus:

"Beethoven's impetuous temperament often caused him, not finding in his new quarters the satisfaction he had anticipated, to look for another almost immediately, and he not rarely secured two and even three apartments at the same time, so that his slender purse was burdened beyond its power. Conflicts with landlords and neighbors, and such with his housekeepers, with whom he was almost constantly in petty disputes, alternated with the divine inspiration of his muse.

"It was not the great master's fortune to find simple domestic comfort, such as is granted to the meanest of men. In his childhood at Bonn, a drunken father made the home miserable, and as a youth he was mercilessly thrust out into the world, homeless and penniless. Beethoven's wishes as regards dwelling were perhaps not difficult to fill. He desired neither luxury nor special comfort, merely a place where he could work. But none seemed too large or too high for his purpose. He had the wish for uncommon dimensions, so that when he was shaken by the tempestuous throes of his gigantic spirit, he might have room to move about in. Furthermore, a fine and extended view should be afforded him from his windows. He was averse to neighbors and would have liked to be in a house by himself.

"The furniture was usually of the simplest kind and consisted of only the

most indispensable articles, a piano of course never missing. He was careless also as regarded clothing. A picture of his quarters is drawn as follows by a contemporary:

"An admirable confusion prevails—books and music are scattered about in every corner—remnants of a cold lunch here—sealed or half empty bottles yonder—here the sketch of a new quartet, there on the piano, noted down in scribbled characters, the material for a new symphony—elsewhere again proofs waiting to be corrected—the floor littered with letters, and a loaf of Stracchino cheese occupies a place between the windows."

### The Urgent Impulse

It has been said that "Spring is an ultra-violet and rose Spring in Vienna," alternating with days of dull gray when the colors of the buildings, the trees and the river stand out against the prevalent tone like an old French colored etching. On such a gray day it is easy to imagine Beethoven striding along the lane in the Heiligenstadt, now known as the "Beethovengang," hatless, his hands behind his back, his face stern, his mind busy with his music. The poet Grillparzer, who lived in the same house with Beethoven described him thus:

"Es geht ein Mann mit raschem Schritt,  
Nun freilich geht sein Schatten mit,  
Er geht durch Dickicht, Feld und Korn,  
Und all sein Streben ist nach vorn."

(A man strides on with utmost vim,  
His shadow keeping pace with him;  
He breaks through thicket, field and corn,  
By urgent impulse forward borne.)

Such were Beethoven's walks, a re-creation he loved, and probably the cause of his deafness, for it is believed that it had its beginning in a severe cold brought on by carelessly opening windows upon returning overheated from a long walk on a sultry May day.

This striding figure became almost legendary in his life-time and there is no musician's life more replete with anecdotes of eccentricity, paradox and magnificence: the sweep of his power over the artistic life of Vienna and his own poverty; the failure of his only opera, "Fidelio," and his angry argument with the authorities in which he demanded the score.

### Beethoven "Shows Promise"

Of this première a contemporary wrote, "A new opera has been produced, 'Fidelio,' by Beethoven. The theater (Theater an der Wien, where the composer had a room at the time) was not very full and the applause was very

scant"—and later—"It is incomprehensible how Beethoven could have squandered his beautiful music on Sonnleithner's poor text. The music, however, is masterly, and Beethoven shows what he will be able to do in future; but the overture does not please on account of its many dissonances."

The thought of "Fidelio" as showing what the composer "will be able to do in future" is apt to strike the Beethoven-worshipper as quaint if not heretical. But the comment signifies no lack of appreciation of the work; it is merely an honest estimate of a critic on the work of a contemporary, in a time when he could sharpen his critical pen on the best the world has ever been able to offer.

### "Golden Age" Fare

The quality of the musical fare which was being offered the public during the "golden age" may be judged from an announcement in the "Wiener Zeitung" of March 26, 1801.

"Concert Announcement. Since the Imperial-Royal Court Theater Management has granted free permission to Herr Ludwig van Beethoven to give a concert for his own benefit in the Imperial Royal National Theater, he makes known to an honorable public that the second of April has been appointed for it. Boxes and reserved seats are to be had on April first and second of Herr van Beethoven, Tiefer Graben No. 241, IIIId story, and also of the box superintendent. The subscribers who do not wish to keep their boxes are courteously requested to advise the superintendent thereof in time. The program follows:

"1) A great symphony by the late Mozart.

"2) An aria from the 'Creation' by Haydn.

"3) A grand concerto on the piano-forte, composed and played by Ludwig van Beethoven.

"4) A septet of four string and three wind instruments, dedicated in all humility to Her Majesty, the Empress, composed by Ludwig van Beethoven, played by ..... (a then famous group).

"5) A duet from Haydn's 'Creation.'

"6) Herr van Beethoven improvises on the pianoforte.

"7) A new grand symphony (1st Symphony) with complete orchestra, composed by Herr Ludwig van Beethoven."

And doubtless the morning papers referred to it as a very "modern" program.

Beethoven's triumphs were many but his satisfactions perhaps few. His greatest triumph came too late. It was in short his funeral. Twenty thousand persons lined the path which the pall-bearers took to the Minoriten Church. The ribbons which hung from the coffin, which was covered with laurel wreaths, were carried by musicians, among them Schubert, Hummel and Umlauf. Following were many noted poets, singers and actors of the day. Over 1000 carriages, including several imperial ones, closed the procession. One is reminded of the cortège of Mozart by contrast.

### Schubert, Her Own

If one were to epitomize Vienna and its music, the magic of its spell, its lightness of heart and its inexhaustible love of beauty, it could best be done in Schubert, the only one of the five major personalities under consideration in Miss Funk's book, who was born in Vienna. His birthplace, a simple, one-story building has become a shrine, the Schubert Museum. This romantic young life, cut short at thirty-one, is the sort that lends itself easily to the story teller's art, and its adventures and loves have been celebrated in fiction, light opera, and, it is said, will soon appear on the screen. The gardens, the parks, the cafés, and the theaters of Vienna were his province and those who love his work cannot stroll under the chestnut trees of the Prater—the most magnificent in the world—in the twilight of a Vienna evening without feeling the magic which engendered these songs. Vienna loves the others, but Schubert is her own.

It is not to be imagined that at the death of Schubert the tradition of the city lapsed. There was Brahms, born in Hamburg but drawn to Vienna at twenty-nine years of age; Bruckner, the staff of the Vienna Conservatory for many years; Strauss, the elder, and Strauss the younger, who achieved a wealth and popularity which Beethoven could not have comprehended, and whose funeral march, with a typical Viennese touch, was his own "Beautiful Blue Danube"; Lanner, who rivalled Strauss in his own day; Czerny and Clementi, still sacred to the amateur; Nicolai, best known for his "Merry Wives of Windsor." Flotow came once to conduct his "Stradella" and "Martha," and "Tristan and Isolde" was gladly received after a heart-breaking Paris reception.

### The World Attends

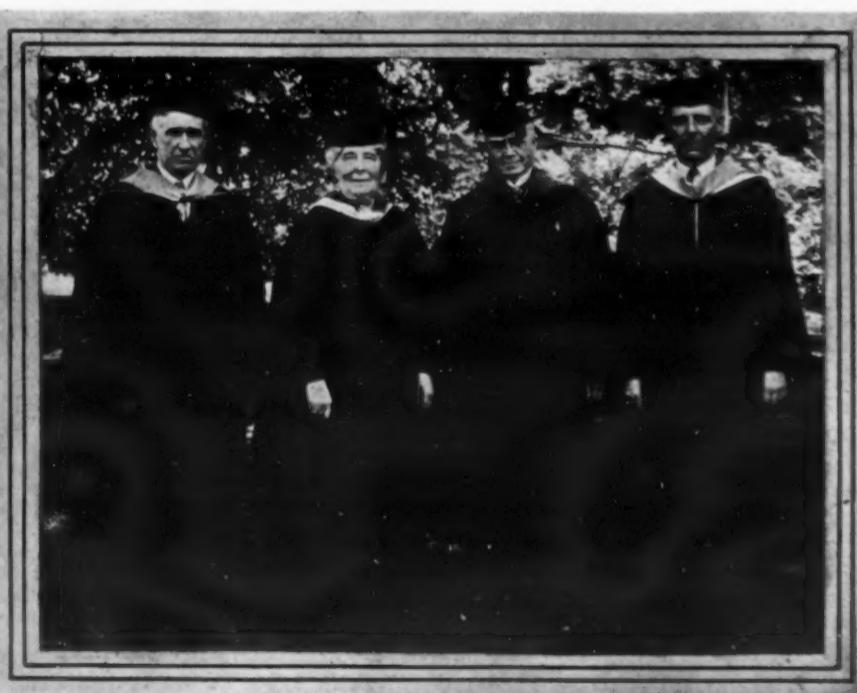
Liszt lived in Vienna and the world passed through his music room. Rubinstein was a periodic visitor of Liszt's and one of his impromptu performances is worthy of mention. Asked to play, Rubinstein suggested a Phantasie of his own which he had just finished scoring for two pianos. Liszt played the second piano part at sight and the two kept up a running fire of comment throughout the whole performance. This composition, it must be noted, is the one shunned by musicians of that day and this, because of its almost impossible technical difficulties. Leschetizky was for many years a glorious link between the city's past and its present, and one cannot overlook Strauss, Richard, of course, still running true to the experimental creed of the Viennese.

Vienna since the war may be likened to Cinderella after the ball—poor, robbed of her splendor, but with a grace that cannot be hidden. Her music is one possession which cannot be taken away from her. One reads of the students protesting against the ruling that forbids them to buy tickets for standing room at the State Opera; of the Empress going to the Opera on a tramcar once a week, her only outing; of the pageant of the life of Beethoven enacted by notables in commemoration of the tercentenary; of the All Souls' Day vigil in the Central Friedhof where the graves of famous men are decked with laurels and flowers and guarded by servants of the city.

In the parks and at the wayside inns, the old folk-music may still be heard, scored these days for four or five instruments, but still sung as the minstrels used to sing them. The tradition of church music remains unbroken and vastly enriched by the works of the city's adopted sons. Vienna in her poverty still has her arts and the favorite of her people, is, as it has always been, the art of music. Students, composers, musicians from every field throng her streets, hoping to absorb with the air they breathe and from the very houses which they inhabit, the inspiration which drew and held so many years ago, the greatest masters of their own or any day.

FRANCES L. WHITING.

## New Honors Bestowed on Musical Savants



A Feature of the Sixtieth Anniversary Celebration of the Cincinnati Conservatory Was the Confering of Degrees on Distinguished Persons. Pictured Above Are, from Left, David Stanley Smith, Dean of the School of Music, Yale University, Who Received the Honorary Degree of Doctor of Music; Bertha Baur, President and Director of the Conservatory, Who Conferred the Degrees; Edgar Stillman Kelley, Conservatory Faculty Member, Who Presented the Candidates for Honors, and C. C. Robinson, Dean of the School of Music, State University, Athens, Ohio, Who Was Made an Honorary Master of Music.

# Looking Ahead Into Paths Opened by the Three S's

**Skriabin, Schönberg and Stravinsky Occupy Place Formerly Held in European Influence by Three Great B's—American Composers Have Choice Between Differing Types of Ideals—Evolution of Individual Thought in New World Seen as Distinct from Extension of Continental Art**

By D. RUDHYAR

**I**N the apparent chaos of contemporary music, of many divergent theories and opposite claims, it is easy to distinguish three main lines of development, which can be said to have originated in the works of the three greatest figures of present day music, since the passing of Debussy, i.e.: Skriabin, Schönberg and Stravinsky. It is no longer the famous three B's, but the three S's in European music. If we analyze briefly what these three great composers represent, what is the foundation of their respective ideals, or approaches to music, if we are able to grasp their philosophies of music, then a great deal of light will be thrown upon a situation which still puzzles or bewilders most music-lovers and music-critics, not to say most composers themselves.

Let us begin with the best known and most easily understood of these three figures: Stravinsky.



D. Rudhyar

when most people are still asleep. Thus he appears as a great prophet, as a pioneer.

In fact he is so only as a musician, not as a thinker, not even as an artist. He is a transformer of energy, a generator. He releases the dynamic musical potencies which are latent in the day, and stirs everybody, because there is nothing more striking for most people than to hear the sound of their own thoughts. We can bear strange and disconcerting thoughts, for we are as yet but very elusive thinkers. However, when we hear the tone-transformation of these thoughts we get frightened by their revolutionary power, because tones have power, and we cannot escape them; whereas we can so easily compromise with thoughts and make them fit in our nice intellectual frames.

#### Dreaming Scented Dreams

We cannot understand Stravinsky without having in our mind the condition of the European world of culture in the early days of this century. It was a world riding to the abyss while dreaming lovely and scented dreams, and voluptuously eager for new sensations which would distract from a sense of old age and of utter lassitude. It was so, at least as far as the cosmopolitan "elites" of Western Europe were concerned; and those strange Russian types who were living in an artificially international world would not face an impending catastrophe at home.

In this tired world a few men of the new generation had brought a rebellious spirit. They were not to accept lassitude and opiates. They turned back to sources of strength. Some glorified the industrial age and the wonders of trusts and machine-power; others went back to so-called primitive races, from Polynesians to Africans. They got stirred by the crude animal sexual magic of some of these races, whose physical life, whose bodily satisfactions seemed won-

derful to intellectuals, used to divans and long stations in libraries or studios. The cult of primitive art, of Negro art began.

These neo-primitives were however but a very few at first, and the first physical revivification of Western Europe came really through the Russian ballets organized by Serge de Diaghileff.



Arnold Schönberg

and wonderfully managed by George Astruc. Europe got stirred by the orientalism of Russian artists, somewhat as crusaders of old by the orientalism of Constantinople in the thirteenth century. Dancing, rhythm, violent color gave a new life to Parisian nerves. Of course the real oriental soul was not to be found there, no more than in Victor Hugo's "Orientales" of a century before; still it seemed the opening of a door, as Javanese music at the Paris Exhibition had been the revelation of a new world of tones to Debussy.

Stravinsky while in Russia, in writing his "Fire Bird," had but expressed in a more vivid and freer vein this sort of orientalistic glamor. With "Petrouchka" he had followed the Moussorgsky tradition of contact with the people, but it was no longer the peasant that he was drawing from, but the town-folk and the songs of the cities.

#### Exalting Cerebrality

In the meantime Stravinsky had made many contacts with Western European minds, especially in Paris, where certain men and groups were proclaiming the greatness of the Latin spirit in contradistinction to the Anglo-Saxon mentality. It was Paul Adam's famous thesis in literature. An Italian, Ricciotto Canudo, influenced by stronger French minds, also by the Italian Futurists, was spreading similar ideas. The Cerebrist Manifesto was issued some time later. It was a proclamation exalting cerebrality and denying emotionality. Other similar messages deified the all-conquering intellect and the creative physical life, the instincts. Intellectuals became very proud of whatever muscular strength they had.

Stravinsky frequented such a milieu. The Cerebral Idea took hold of him, the neo-primitive idea, also. This Russian, instead of turning toward the East, as Skriabin had done, went Westward and became a Latin. In the "Sacre du Printemps" we find this strange combination of cerebrality and instinctual impulses or animality, which characterized all the neo-primitives; and which today characterize many artists in America who, dissatisfied with pure intellectuality are flocking to courses on pseudo-Yoga and bowing before the new magical words, "living in the body," or singing exaggerated praises of Negro and Amerindian art.

This movement of thought urging European man to a strong life of will-power, of instincts, of conquest under the dictatorship of an unemotional and self-centered mentality—the shadow of a nobler spiritual quest—found its logical result in the Great War. The "Sacre du

Printemps" exploded into the cultural Paris, as the declaration of war a year later in Europe. The reaction was terrific. Those who witnessed the first performances, as the author did, cannot forget these extraordinary nights. It was war; a war of tonalities ruled by a stern intellect and releasing violent instincts. Stravinsky himself fell violently ill after the first performances.

So he had been prophet of the war, of the breaking down of European culture, this Russian neo-primitive. After the war, he emerged as the leader of a neo-classic reaction. A logical step. Europe, unable to regenerate herself and begin a new life on a new basis of society, turned Fascist. The Latin spirit led again the return to feudal and imperialistic ideas in war-exhausted France, Italy. Stravinsky followed. The old Russia was gone. He had become a real Westerner. He led music back to tonality. Thus the neo-classic trend of contemporary music followed by practically all Italian, French, English and some German composers.

#### Schönberg's Different Career

In Austria, Schönberg had followed a very different career. Schönberg represents no break or no new departure, as most people think he does. He mere-



Alexander Skriabin

ly follows the great Romantic line where the latest works of Liszt and "Tristan and Isolde" had stopped. Schönberg chromaticism is patent in the two great Romantics. Liszt's last works for the piano are the beginning of expressionistic music, but they are almost unknown today. With pure expressionism in "Pierrot Lunaire" we find the tonal molds of the past vanished; absolute freedom of self-expression; but the expression of a strangely chaotic and hallucinated self, a self haunted by its subconscious. Freud was also an Austrian. Austria was to be dismembered. Did Schönberg feel the impending disintegration of a fictitious national unity, or of the fictitious homogeneity of the European man held together only by a strong system—autocracy, church or tonality—and disintegrating when the system is broken down by revolution?

Schönberg could not stand this disintegration, no more than Russia could stand disintegration after the first revolution when every group was speaking at the same time in atonal (anarchic) freedom; so a new system was established by Lenin and his associates. Likewise, Schönberg HAD TO formulate new rules to stem the disintegration of his atonal material. These new rules are however purely intellectual, not born out of the very nature of Sound. They lead to neo-scholasticism, the second trend of contemporary music. Though the sound-combinations used are new, the spirit in which they are generated is not different from the spirit of the Flemish polyphonists of the fourteenth century. It is an intellectual, academic, algebraic spirit. It produces written music, i.e., a music which looks most interesting when read; meaningless when heard.

While Schönberg was dissolving romanticism into the atonal anarchy of his expressionism, Skriabin was reger-

erating romanticism and transfiguring its ideals into spiritual realizations, its emotional vagaries into mystic ecstasies. His first works had been a continuation of Chopin's deeper creations, especially his Preludes. They were manifestations of a strong personal aspiration to ideals, of a rich sensibility, at times of concentrated power. In his early thirties he had been to America, and about that period a deep transformation had taken place within him. It was while on the new continent that he was haunted, as he said, by the chord of Prometheus, by a new sense of tone which regenerated the entire substance of his music. With his "Poème de



Igor Stravinsky

"L'Extase," the Fifth Sonata and other works, the new life is bursting forth into sound.

#### The Escape of Skriabin

Skriabin regenerated himself and music by escaping from the thrall of Europeanism. He continues the long line of heretics and rebels, whose martyrdom at the hand of an autocratic system of ecclesiastical or temporal rulership is the salient feature of the spiritual history of Europe. He turned back to the East, as Gnostics, Alchemists, Rosicrucians, the early Templars, Albigenses, Hermetists, the first true Masons, etc., had done; to the fountainhead of religions, of wisdom, of tones; to pre-Gregorian music, Gnostic, Pythagorean, Chaldean; to the old Aryan philosophy re-awakened by modern philosophers-mystics, Theosophists. In his music he put a new spirit. And therefore while we hear it, hardly any one understands it.

Skriabin's music CANNOT be understood by listening to it with ordinary European ears, trying to search for forms, intellectual elements and objectivity. Even the Skriabin enthusiasts usually have an entirely erroneous view of his efforts. They listen to it sensorially, emotionally; but they cannot get at the Soul of it. To do so requires a new attitude to life, an inner response which comes out only of a transformed sense of tone.

Boris de Schloezer wrote recently about the "explosive power of Skriabinism and of its anti-European spirit"; that Skriabin "assailed the very foundations of the aesthetic culture of the West . . . of that relativism which is finding its way into every department of life," that "he attempts to reorganize sound from top to bottom, to make it richer and more flexible and magically more active. All of which is absolutely true; except that he ought not to have said 'West,' but Europe."

For America is the new West, or rather will become so when she will repudiate the European attitude to life (which is feudalism on all planes) and to art (which is objectivism and formalism). Skriabin is anti-European, but he is a Westerner. In his music can be discovered the foundation of a new Western culture and a new Western music. And if, as Boris de Schloezer says, it is impossible to play Skriabina in Paris, for nobody will listen to his music, it is because Paris has been for years the center of European reaction, the center of this neo-classic art and music, of this return to the seventeenth

[Continued on page 11]

# MEPHISTO'S MUSINGS

**Turn About as Fair Play: the Critics Come in for Some Genteel but Firm Flaying as Foils Are Taken Up by Gracious Patron of the Friends of Music—Solon Among Dramatic Commentators Lays Down Pen, Giving Opportunity for Some Musings About the Parlous Calling of the Melodic Scribe—Public and Private Methods of Carrying on Famed Operatic Institutions Contrasted as Problem of New Metropolitan's Income Is Brought Up in Statement by Kahn—Calling of the Piano Tuner Affords Unique Vantage-Points on Life of the Music Artist—Music and Its Effect on the Temper**

Dear MUSICAL AMERICA:

ALTHOUGH I relish an attack upon the critics from any well-grounded source, and nothing delights me more than to see a musician score a palpable hit in some pot-shot at a reviewer, it has always seemed to me that over-sensitivity to criticism is a serious flaw in the armament of any musician. The same is true with respect to organizations and their sponsors, and it has been a source of wonder as well as of regret that the admirable Friends of Music still seem unable to take the same sort of punishment the reviewers mete out to all other institutions of their kind.

For my part, I never could see that the reviews written of the Friends' concerts were any sharper or less considerate than those the same men penned about the Metropolitan, the Philharmonic, the New York Symphony, the Schola Cantorum, the Oratorio Society, or any other organization giving concerts in New York. They have seemed to me just as fair, and often just as futile, with now and then the same sort of extravagance in praise or dispraise that any level-headed reader will discover from time to time in the writings of critics, so long as they are human.

I have no desire to dwell unnecessarily now upon retaliatory measures such as the temporary withdrawal of the ticket privilege from a number of the reviewers. The reviewers generally viewed this denial humorously, as meaning a lessening of their labors, and it has left no sore spots, so far as I have heard; though Lawrence Gilman, I am told, avoids reviewing any of the Friends' concerts largely because he had been accused by a spokesman of the Friends of being unfair.

This question of the attitude of the Friends toward criticism is brought into prominence again by an interesting volume called "Musical Verities" from the pen of Harriet Lanier, who has been the moving spirit in the admirable work this organization has done. Mrs. Lanier believes that Artur Bodanzky—whose portrait is the frontispiece of the volume—is a very great conductor. And she is entitled to her view. There are some who agree with her and some who disagree. Other conductors, too, have their admirers and their critics. As an illustration in point, I know not a few discriminating New Yorkers who still regard a former leader of the Philhar-

monic as a very fine conductor, and I also happen to know that Mr. Bodanzky has freely expressed his personal opinion that this man never was a conductor, at all. Among the best of musicians, opinions differ quite as much as they do among critics and laymen.

IN some quarters there has always been resentment against any criticism of Mr. Bodanzky, but, so far as I know, there never has emanated from those same quarters, any protest against criticism of Mr. Damrosch, Mr. Mengelberg, Mr. Stokowski, Mr. Koussevitzky, Mr. Stoessel or—and this might be more pertinent—Mr. Stransky.

In "Musical Verities" Mrs. Lanier remarks that "it is a great pity that artists may not be criticized by their peers, and workers by their equals both intellectually and morally."

I have wondered whom Mrs. Lanier would select on this basis to criticize Mr. Bodanzky. Would she perhaps be more willing to trust the criticisms of several of these other conductors, particularly those who are no longer active rivals, than of the men who write for the dailies? I can't say. I can only note that she regards an article written by Mr. Gilman, which I personally think a very able one, as "very outrageous, indeed, an actionable article"; and that the noted Britisher, Ernest Newman, is to her "the most illogical" of all critics, "with even less knowledge" than his American confrères.

In her own answer to Mr. Gilman, which she publishes in full, along with the straightforward article by Mr. Gilman of which she complains, she herself enters the field of literary criticism. In referring to an earlier article by Paul Rosenfeld, she declares that "his lack of style in writing is indicative of the coarseness of his taste in any art." Continuing, she observes that it would be "impossible for a man who writes English so wholly lacking in elegance" to be aware of what "cultivated and artistic people find in Artur Bodanzky's splendid gifts and perfect mastery of his art."

As I have said, I like nothing better than to see the spanker spanked. But I find myself wondering in this instance, like the Sufi Pipkin of old Omar, who is the potter and who the pot, who the critic and who the criticized.

At any rate, "Dido and Aeneas," "Orfeo," "The Saint John Passion" and "Le Roi David," the finest achievements of the Friends' of Music, seem to me to have been anything but grudgingly praised, and I, for one, would listen to the Friends' performances of them quite as eagerly as I would remain away from some of those other programs about which the jury (not of peers) returned verdicts described by Mrs. Lanier as "cruel and unjust."

AT eighty-two, another of New York's Old Guard of critics has gone into retirement. But not, let me hasten to add, the unretirable William J. Henderson.

From time to time, I have had occasion to comment on the making of our music critics and have supported the view of most newspapermen, that the best critics usually come from among their own number, rather than from the ranks of musicians. You know the argument—the newspaperman with a special knowledge of music is more likely to fill the bill than the musician with some knowledge of writing, since all criticism, whether of music, the drama, painting or any other art, remains primarily a branch of literature, rather than a branch of the art with which it deals. Admitting the ephemeral character of criticism, the terms "literature" and "art" have to be construed very liberally, but they do apply loosely to newspaper and periodical criticism.

Music criticism, whatever the special knowledge required, is in its essence a thing of the written word, not the printed or played note. Its kinship to dramatic criticism is so close that many gifted newspapermen, like the late James Gibbons Huneker, who was also a musician, have shifted from one to the other with equal facility. Gilbert Gabriel, who writes so entertainingly for the New York *Evening Sun* of Broadway's first nights, is a present-day illustration of the music reviewer turned dramatic critic. The ballet, certain types of light opera, spectacles with music, and revivals of classic drama with incidental numbers by famous composers are sometimes assigned for review to the music critics, sometimes the dramatic. Opera, combining drama with music, makes something of a dramatic critic of every music reviewer.

So far as I have heard, J. Ranken

Towse, dean of New York's dramatic critics, who has just retired after fifty-seven years on the New York *Evening Post*, never was regarded—and never regarded himself—as a critic of music. But he was one of those many-sided newspapermen who could be depended upon to deal intelligently with any assignment from a court trial to a presidential election, a yacht race to an exhibition of paintings. During fifty-three of his fifty-seven years on the *Post*, he was its dramatic critic.

Various assisted in these later years, when no one writer could possibly cover the multiplicity of new plays, he could recall days when he combined with his reviewing virtually every other form of newspaper duty. Only relatively recently has journalism become highly specialized, though there were always exceptions. Towse was not one of the exceptions. He obtained his first employment on the *Post*, soon after he arrived in this country from England, a graduate of Cambridge, by bringing to its managing editor a series of articles exposing disgraceful conditions on Blackwell's Island. He "covered" the famous trial of Henry Ward Beecher, the Westfield Ferryboat disaster, the Nathan murder case and the Tweed Ring exposures. He was city editor for seventeen years, also foreign editor and then assistant managing editor. Through most of these years, from 1873 on, he was writing dramatic criticism.

Most musicians will assume, I suppose, that dramatic reviewing requires no such specialized knowledge as music criticism—but I am not so sure of that. It is, at any rate, a detail about which I think it wise for musicians not to be too dogmatic. The widest possible cultural background is a desideratum in either; so, too, is that diversified contact with life in the living, that is the good fortune of the practical newspaperman.

HOW music critics have found it to their interest and peace of mind to avoid social intercourse with artists has been touched upon in these Musings many times. Ernest Newman, I recall, once observed that the very people critics would most enjoy knowing were the ones they were cut off from, by the nature of their work. Towse, I observe, has found the situation with respect to the theatrical profession identical with that in music. At the outset of his critical career, he says he adopted this credo:

"Never know an actor or actress if it can be helped. Never accept a personal communication from a manager. Never ask for a pass or any other favor." Confessing two or three close friendships, he closes his career as a reviewer feeling that he has held with fair success to his resolve to have no embarrassing friendships which might influence his critical opinions.

THE man who knows the operatic situation in New York perhaps better than any other individual—Otto H. Kahn—told us, on his return from Europe a few days ago, that the idea of a new Metropolitan that would be a monumental landmark, standing in spacious grounds like the chief opera houses of Europe, is "not capable of realization."

The reason he gives may be just a little perplexing to those who have regarded the Metropolitan as an institution with almost unlimited wealth behind it. Mr. Kahn would like to see in New York such a temple of the lyric art as the monumentalists have visioned. But, "quite apart from other considerations," he observes with the finality of a financier who has to know where the money is coming from, "the cost would be wholly prohibitive for a private undertaking such as the Metropolitan is."

No one will doubt that Mr. Kahn, dealing with the situation as it is, knows whereof he speaks. Plainly, although there is behind the Metropolitan wealth far exceeding the subsidies granted European operatic institutions, the application of this wealth to an opera house has its distinct limitations. Millions may be spent—but not more millions; a reasonable enough state of affairs on its face, and yet one to leave unsilenced various conjectures as to what might be achieved if the form of the undertaking were altered to fit the needs—if it were made, indeed, a little less private.

Mr. Kahn's defense of the Fifty-seventh Street site, as the best—under the circumstances—that has come to light, is a convincing one. The site has its good points, if not in every respect ideal. But the admission that other and better sites could be obtained if circumstances could be altered and limitations of cost set aside will prompt the thought

in many quarters, I have no doubt, that there might very well be some sort of public co-operation with this private enterprise to the end that something like an ideal site would be obtained—the site that Mr. Kahn himself would prefer if the cost were no barrier.

The old Metropolitan, by the time the new house is completed, will have held sway for virtually half a century. That, after all, is rather a short life for an opera house, serving as the home for the most expensive company in the world. Will the new house, like the old, have a relatively brief career, as compared to the famous old institutions of Europe? A site which is described merely as "the best available" and which admittedly is not what would be considered ideal if money were no object, would seem to indicate that the days of the new Metropolitan are numbered, even before the laying of its first stone. For I am optimistic enough to believe that the time is not more than fifty years distant when, in spite of the crowding of Manhattan and the unprecedented values of real estate, the love of beauty and the widespread devotion of our people to the arts will lead to just such co-operation of public and private factors as will accomplish what may be out of the question now.

Then, and only then, it seems to me, will New York achieve a permanent home for its far-famed international opera. Meanwhile, in spite of the current of opposition manifest in some quarters with regard to the site chosen by Mr. Kahn, I fully expect to see him have his way. Apparently, no one else has a plan as good or as feasible as his, and there is nothing in the air to indicate the desire of the opposition to spend the money that might acquire the site for a monumental landmark, or to bring about some such alignment of public and private interests as would otherwise solve the problem.

IT is some years since Miss Beatrice Harriden published a charming little story called "A Bird of Passage." The scene was laid in a fashionable summer hotel. A new guest arrived, a dynamic little lady. After dinner she tried the piano, but promptly jumped up, crying it was out of tune. Darting from the room, she presently returned with several tuning instruments, with which she restored the piano to its proper condition.

The wrath of other guests was twofold; they were annoyed at the disturbance, and even more irritated at the presence in their fashionable midst of a "mere piano tuner." The fact that she was a woman did not help the situation.

No "lady," they whispered behind fans, would undertake such masculine work. And so she was generally snubbed.

The snubbing increased one night when the name of a famous feminine pianist was mentioned. A guest said he had heard her play a Schumann novelle in Vienna. Very calmly the tuner asserted that the artist under discussion had never played any Schumann music in Vienna. Frowns supplemented cold shoulders until the tuner walked to the piano and played several Schumann novelles as only this particular pianist could play them.

She left the next day, but not before she had explained that she always traveled *incognito* on her holidays, and always carried tuning instruments in case the pianos she found needed attention. She implied, I believe, that an artist of her sensitiveness could not be expected, under any circumstances, to play on a piano that was not perfectly in tune; and she added that the knack of tuning had been acquired for convenience on such occasions.

ALL this has been brought back to my mind by an article called "The Fool Musicians (?)" by Herbert E. Benjamin in the *Tuners' Journal*. Very nobly Mr. Benjamin rises to the defense of the professional musician as a type. He says, for example:

"Everyone who really knows a few successful professional musicians will agree with me that intellect of a superior quality is the first and all-important requisite of their equipment. Unfortunately, far, far too many of our best citizens, particularly among our most progressive business and professional men, have neglected to inform themselves on this subject, and they unwittingly expose their ignorance by referring to the 'fool musicians' in a spirit of good-natured tolerance."

Mr. Benjamin then cites the earning capacity of the ever-eligible Paderewski,

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[Continued from page 6]

his brilliant achievements as a statesman, and quotes Lloyd George as saying, "If you do not want to be won over to his way of thinking, you must refuse to listen to Paderewski."

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NOW, it is so generous of Mr. Benjamin thus to take up cudgels on behalf of artists representing another branch of the great musical fraternity, that it is surely incumbent on some of them to return the compliment and acknowledge their indebtedness to him. How important the tuner is, only performers in public can know. I once heard a professional singer say to a concert organist, "How lucky you are! You don't have to worry about being in good voice." He retorted, "Have you ever arrived at a hall for a recital and found the organ just a little out of tune?"

So much of an artist's comfort depends on his tuner, that it has sometimes seemed to me it only would be fair to give the tuner a little public recognition. Go to a concert, and you find on the program the name of the piano used, and the name of whoever is "at the piano," in the rôle of accompanist. Yet the tuner, who can either contribute much to the performer's ease, or detract an equal amount from it, is never mentioned.

I remember once going back stage to speak to a celebrated singer after one of his recitals. Ordinarily serene, this artist surprised me by exhibiting no slight degree of perturbation.

"The piano, the piano," he cried, "it was too high. What was the tuner thinking of? I was in misery, and I feared that the effect of one song after another would be spoiled."

I assured him his disturbance was not justified so far as enjoyment of his program was concerned, but he still worried, and intimated that someone connected with the arrangements would hear from him later.

The fact is that good work on a tuner's part is so generally taken for granted by artists that an occasional lapse shows up all the more clearly.

Yet this is not fair. If a tuner is blamed (and blamed he certainly will be if he deserves it) should he not be just as systematically praised on those occasions when there is no opportunity for censure? At least I hope some performer will respond in kind to Mr. Benjamin's endorsement of musical intelligence.

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BUT I note in a plea made by Sir Henry Hadow for more music in the London schools, that Sir Henry said, among other things, "You cannot be in a bad temper when you are singing." I wonder if Sir Henry has spent much time in the company of singers. He can never have been an operatic impresario, and one doubts if he has gone much to the opera.

There was a story of one noted soprano nearly strangling a tenor when he was about to attack a high note. A noted American *Kundry* was reliably reported to have bitten the tenor who was singing *Parsifal*.

Now, I absolutely decline to believe that any lady would bite any gentleman in cold blood. She must have been in a tantrum of rage. The carping might claim that she wasn't singing at that particular instant and that Sir Henry's dictum therefore, holds good. But, that is hiding behind technicalities, argues your

*McJohnston*

### Berlioz Exhibition Is Frankfort Feature

FRANKFORT, June 15.—An especial exhibit in memory of Berlioz will be shown at the Frankfort International Musical Exposition this summer. The collection includes portraits, autographs, and other historical documents. The collection is loaned from the Manskoff Musical-History Museum.

### Singers for Bayreuth Are Announced

BAYREUTH, June 20.—Final preparations are going forward rapidly for this summer's fiftieth anniversary Bayreuth Festival, which will open on July 26. Among the singers to be heard are Friedrich Schorr, Alexander Kipnis, Lauritz Melchior, Nanny Larsson-Todsen, Emmy Krüger, Barbara Kemp, Karl Braun, Ivar Andersen, Theodor Scheidl, Unnar Graarud, Gotthelf Pistor, Hilde Sinnek, Ingeborg Holmgren, Eva Liebenberg, Oskar Ralf and Henny Trundt. The conductors will be Karl Muck, Franz von Hoeslin and Karl Elmendorf. Siegfried Wagner directs the stage, and Karl Kittel and Hugo Rüdel are responsible, respectively, for the choral and general musical preparation.

### Herriot Calls Music to Unite Mankind as Frankfort Fair Begins

FRANKFORT, June 15.—The International Exposition of "Music in the Life of the Peoples," which will continue all summer, was opened with a special ceremony in the Frankfort Opera House on June 11. Clemens Krauss, who will lead the New York Symphony as guest next winter, conducted the orchestra of the opera in the "Meistersinger" Prelude as an initial number.

There was a distinguished company present. Edouard Herriot, French Minister of Public Instruction, made an address on the importance of music in binding together the nations. He called upon the memory of Goethe, whom he characterized as akin in spirit with France's Rousseau, and who was a fellow citizen of Frankfort at one time. In his last years, Goethe labored unceasingly, he said, for an increased understanding between all mankind and a "world literature" without boundaries.

M. Herriot said that the moment had come for music to penetrate the ethics of all lands, in order to secure the closer relation in peace and joy of the nations.

Here, he continued, the music of various countries was set side by side, but one would not wish to exchange them. There was the German soul in all the works of Schumann. Verdi's "La Traviata" could have been born only in Venice. All great musicians, in spite of influences which distinguish them, bear the stamp of their nation. But among the differences of mankind each finds his place.

The barrier of speech, he said, which does so much to separate the nations, disappears in music. The musician has a speech which is intelligible to all; he compared musical language to the revolution of the spheres. In conclusion, he voiced a hope that music would aid toward reaching that higher form of culture known as "peace." He concluded with a quotation of the Schiller-Beethoven "Hymn to Joy," "Embrace, ye millions."

The morning ceremony included addresses also by Dr. Landman, Mayor of Frankfort; Dr. Stresemann, German Minister of Foreign Affairs—who made a personal plea for an effort to ban jazz from international music. The Prussian Minister of Culture, Dr. Becker, and the Austrian Ambassador, Dr. Frank, conveyed greetings. Other political notables in attendance were the Belgian Ministers, Vandervelde and Huysmans, who came by airplane to attend the opening.

### Iceland Grants Pension to Composer

BERLIN, June 15.—The Iceland Parliament has decided to grant a State Pension to Jon Leifs, composer and conductor of that country. He has been active in leading orchestras in his own country and in Europe.

### Swedish Music Festival for Frankfort

FRANKFORT, June 15.—A Swedish Music Festival will be held here from Aug. 7 to 9. Ernst Wendel will be the conductor.

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## Bruno Walter Conducts Triennial Sängfest

Famous Leader Comes to Cleveland to Direct Vast Musical Forces in Programs Given at Public Hall During Three Days—Soloists, Including Julia Claussen, Elsa Alsen and Lawrence Tibbett, Heard by Audiences of Many Thousands

[Continued from page 1]

mony of the trooping of banners and flags of previous festivals of song, and the presentation to Cleveland of the great flag of 1927, a gorgeous emblem of white satin richly embroidered and faced with soft-lined blue satin sprinkled with stars. During the singing of the American national anthem there was displayed a huge American flag, completely filling the space at the back of the regular stage of the auditorium. The entire audience turned to watch it unfold.

City Manager Hopkins, in his speech of welcome to the assemblage of some 12,000, said that it was largely due to them and to their affection for music, their persistent cultivation of it, and their unfailing loyalty to its great traditions that Cleveland owed its fine musical development crowned by the erection of its splendid hall.

Thursday's program began with a matinée performance, in which the



Bruno Walter

forces of the previous evening were augmented by two of Cleveland's star singing organizations, the Orpheus Male Chorus, led by Charles D. Dawe, and the Glenville High School Choral Club, conducted by Griffith J. Jones.

Mr. Walter began the program with his orchestra in an interesting rendition of Beethoven's "Egmont" Overture. The Overture to "The Merry Wives of Windsor" and Overture to "Die Fledermaus" concluded the orchestral numbers.

Mme. Claussen was again soloist, stirring her hearers with Waltraute's Narrative from "Götterdämmerung" and the aria of Sextus from Mozart's opera "Titus." The mixed chorus sang "Weile des Liedes" with orchestral accompaniment and Mme. Claussen as soloist.

### Local Choruses Appear

The Orpheus Male Chorus was in good form and sang well, as always. The numbers included "Song of the Marching Men," "The Vesper Hymn" and "The Lost Chord." The Glenville High School Chorus of about 100 voices, under Mr. Jones, sang from memory, and with unfailing accuracy and alert response to the leader's indications of phrasing and shading.

At Thursday evening's concert the first number was Weber's "Oberon" Overture, given a most brilliant presentation. Elsa Alsen, Chicago Civic Opera soprano, was the soloist. Miss Alsen's numbers included the "Abscheulichen" aria from "Fidelio" and the Immolation Scene from "Götterdämmerung." Both were magnificently sung, but it was in the latter that Miss Alsen made the greatest impression. She rose to superb heights

and was the Valkyrie maid, impetuous yet pathetic in her unfortunate fate.

Two conductors, Karl Reckzeh and Hugo Anschuetz, alternated in leading the tremendous ensemble of 4000 men's voices. The chorus had been skillfully trained and sang most of the numbers a cappella. Two numbers were assisted by orchestra, one of them a noteworthy composition by Mr. Reckzeh, "The Castle by the Sea."

Mr. Walter conducted and Miss Alsen was soloist again on Friday afternoon. The aria "Ocean, thou Mighty Monster" from "Oberon" was much applauded, and Miss Alsen was recalled again and again. Later she sang "Leise, Leise," from "Der Freischütz." The orchestra gave a delightful interpretation of Strauss' "Tales from the Vienna Woods." The Brahms' "Academic" Overture and Wagner's "Rienzi" Overture completed the orchestral numbers.

### Large School Body Sings

Four choruses were heard at this program, the largest consisting of 2000 junior high school students. Russell V. Morgan led the pupils in a group of discerningly chosen numbers. The tone was delightful in its youthful freshness and Mr. Morgan was given instant response to his firm beat. The singing of the United Singers of St. Louis, under the direction of Hugo Anschuetz, was an outstanding number. Good work was also done by the United Singers of Cincinnati, under Louis Ehrhart, and another group from Detroit, under Hans Hager.

The Friday evening program concluded the sängfest. The hall was filled to capacity. The chorus of 4000 was heard for the second time.

Lawrence Tibbett, baritone of the Metropolitan, was soloist. He gave a song by a Cleveland composer, the late Albert Gehring, a setting of a poem by Goethe, entitled "In May." It was accompanied by the orchestra in an adroit transcription of the piano part made by Rudolf Schueler, Cleveland composer. Mr. Tibbett then sang Strauss' "Cäcilie" in an eloquent manner. His last number was "Wotan's Farewell" from "Die Walküre" which he delivered with fine authority and musicianship.

An orchestral number "Transformation Music" from the opera "Monika Vogelsang" by Rudolf Schueler was conducted by Mr. Walter.

Mr. Walter was given a great ovation and though his acquaintanceship in Cleveland has been short he is a firmly established favorite here. He conducted on the final evening two Wagnerian works, the "Kaiser" March and the "Meistersinger" prelude. The program concluded with "Friedrich Rotbart," sung by the male chorus and orchestra, with Karl Reckzeh conducting.

HELEN BARHYTE.

### Sibelius' Music Heard

### with "Scaramouche" Play

DESSAU, June 7.—The Friedrich Theater has just given the first performance in this country of Jean Sibelius' music to "Scaramouche," a tragic melodrama by Paul Knudsen. The work has been given on several Scandinavian stages.

The central character—one of the favorite romantic heroes of the baroque age—is represented in this work as a crippler of mysterious power, who by his wild violin playing lures to his arms the beautiful wife of a vacillating citizen. In the dénouement the lady somewhat illogically suffers a revulsion and stabs him to death with her dagger.

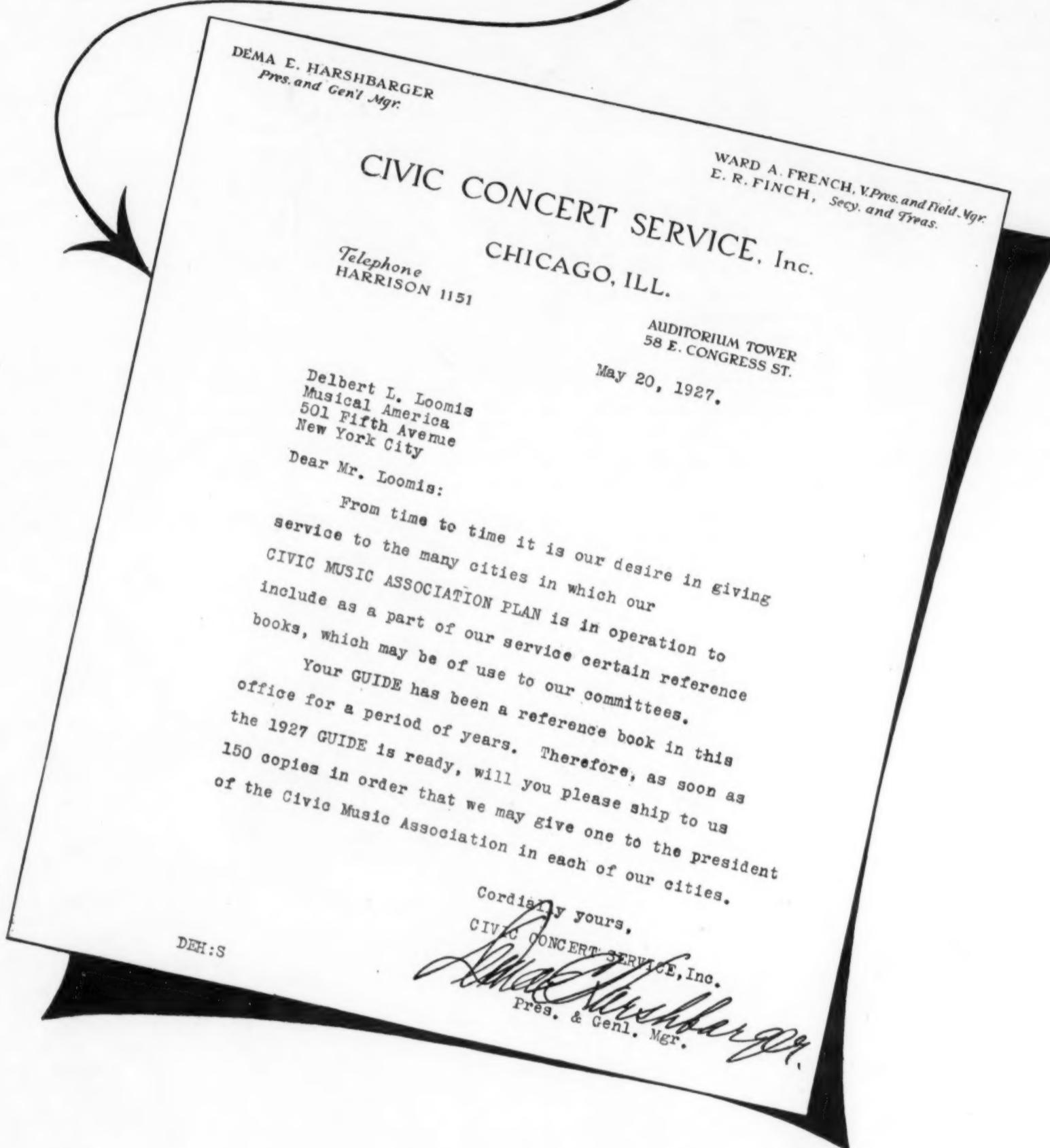
The stage management, under Dr. Löffler, elected to set the work in the Empire Period and to have the characters represent the bourgeoisie. By this means the play lost much of its romantic character.

The music of Sibelius is entirely incidental, being played by an orchestra as the characters recite. It is clever in its inventive powers, agreeable throughout and at times genuinely beautiful. But it never impresses as being very profound in emotion.

It is, besides, marked by an eclectic spirit, choosing from a number of styles and periods. It is at times markedly modern in its harmonies and scoring; again the dances are in old-time forms, doubtless to suggest atmosphere.

Peter Schmitz conducted the orchestra.

# One of many



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## Florida Organists Flock to First State Convention

American Guild Delegates Arrive in Orlando from Diverse Points to Attend Meeting of Chapter in That City—Are Welcomed by Mayor—Programs Featured

ORLANDO, FLA., June 25.—Over thirty organists from all parts of the State of Florida gathered here on Tuesday, June 14, to attend the first state-wide convention of the Florida Chapter of the American Guild of Organists.

The convention was opened by an address of welcome by L. M. Autrey, mayor. Interesting talks were given by several members on subjects of vital importance to organists.

Election of officers followed. Except for two changes, the officers of last year were reappointed. They are: Dean, Herman F. Siewert, Orlando; sub-dean, Oliver A. Seaver, Tampa; secretary, Dr. O. A. Morse, Deland; treasurer, Mary B. Killum, St. Augustine; librarian, Claude Murphree, Gainesville; auditors, Gertrude Davies, Jacksonville, and Florence C. Dunham, Miami.

Undoubtedly, the most important musical event of the convention was the concert given in the afternoon by Claude Murphree, organist at the University of Florida, on the auditorium organ. Mr. Murphree is a senior at the State University. He has a brilliant technic which was especially effective in a transcription of the "Ride of the Valkyries." The program included "Tur es Petra," by Mulet; "Carillon," by Eric DeLamarter; "Rosebuds" from Swinnens "Longwood Sketches"; "Sea Gardens," by J. F. Cooke; and "Up the Saguenay" from Russel's "St. Lawrence Sketches." Pasquale Olivant, formerly of the Buenos Aires Symphony, assisted with two 'cello numbers.

Dinner was held at the Country Club, followed by an informal musical evening held in the music room of Frances Klasgye Freymark's residence, which is equipped with a splendid organ. Mrs. Freymark played several numbers, followed by Oliver Seaver, who gave a group of unusual Russian compositions. W. J. Wilcox, lyric tenor of Orlando, then delighted the delegates with a number of songs. The program was closed by Louise Norton of Jacksonville, who played two numbers by American composers.

Request was made for an improvisation by Dean Stewart. A two-measure theme was presented to him by Dr. Morse, upon which Mr. Siewert wove his composition. He received much applause.

At a vote taken to determine the meeting place of the next convention, there promised for a time to be keen rivalry between Jacksonville and Tampa. Tampa was finally chosen.

Dean Siewert and Carrie Hyatt Kennedy of Orlando, were chosen to attend the Guild's national convention at Washington.

MRS. G. M. PATCH.

MILFORD, CONN.—Officers of the Milford Red Cross Society announce that \$520 was realized at the concert recently given under the direction of Mrs. Harold G. Davis for the Mississippi Relief Fund.

W. E. C.

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Delegates to the First Annual Convention of the Florida Chapter, American Guild of Organists, Held at Orlando. Herman F. Siewert, Dean of the Chapter, Is Seen at the Extreme Right. Also in the Group Is Mayor L. M. Autrey, the Central Figure in the Second Row

## Kentucky University Women Organize Co-ed Band



New Band of Kentucky University

LEXINGTON, KY., June 25.—What is believed to be the only co-ed band in the United States was organized recently by women students of the University of Kentucky. Elmer G. Sulzer, director of the University of Kentucky Cadet Band, was active in its organization. At commencement this year the ensemble gave its first public concert. Fifty co-eds are taking band instruction. All of them have previously played some instrument. It is claimed that the training given in the band will be helpful to women students who intend to

teach public school music. Familiarity with band and orchestral instruments will enlarge their scope of instruction, it is felt.

C. G. DICKERSON.

## SACRAMENTO CHOIR PRESENTS "ELIJAH"

Schubert Club, Augmented by Lodi Society, Ends Season

By Florine Wenzel

SACRAMENTO, CAL., June 25.—The Schubert Club, augmented by members the Lodi Oratorio Society, gave its final concert of the season in the Memorial Auditorium, presenting "Elijah." Henry L. Perry was a dramatic Elijah. Other rôles in the oratorio were sung by Wessie Fisher, contralto; Pauline Ireland, soprano, and Allen Wilson, tenor of San Francisco. Mr. Perry, the Schubert Club's director, handed the baton for the evening to Frank T. Smith of Stockton, who ably guided the singers in their intricate work. Warren Allen, organist of Stanford University received due praise for his masterly accompaniment. Mr. Allen was the fourth organist to play the organ in the new auditorium. Other organists who have appeared in a series of recitals are Arnold Dann, Uda Waldrop and Wallace Sabin.

The McNeill Club's third concert of its thirty-ninth season took place at the Tuesday Club House on June 7. Marguerite McDonald, soprano of the Conservatory of Music College of the Pacific at Stockton was guest soloist. Several choruses were repeated which had been sung at the successful concert of May 14 when the club appeared on a joint program with the western unit of the Associated Male Glee Clubs of America. Frank T. Smith is the director and Agnes Monroe Kirkman, accompanist.

Thirty women making up the Euterpean Club, which Edward Pease directs, gave a concert at Masonic Temple on June 6. William Van Deeven, flutist, made a noteworthy addition to the choral program. Mr. Van Deeven, a new comer to Sacramento, is leader of the orchestra in the Plaza Theater.

The Music Teachers' Association held its June meeting at Wiley B. Allen Hall on June 13. J. B. Lilliard, president of the Sacramento Junior College, gave an interesting talk on "Music as an Art, a Language and a Science." The college's faculty was represented by David Lincoln Burnam, violinist, and Stewart Wendell Tulley, baritone, who with Ethel Sleeper Brett, pianist, gave an evening of music on June 1.

### "Lights Out" Is Not Final Greeting

WATERLOO, IOWA, June 25.—"Lights Out" does not necessarily mean "Finis," that is, if there is sufficient versatility at hand. The Legion Band during an open-air concert at Lincoln Park recently found itself confronted with that horror of the artist's life, a light-switch that refused to work at the last minute. But, the concert went on! To be sure it was not the concert of classical dignity that had been prepared, but a concert nevertheless—of popular numbers, presented with the sole aid of a single forty-watt lamp, plus the versatility already mentioned.

B. C.

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# Yale Counts Musician Among Those to Honor

**President Angell Confers Degree on Mrs. Elizabeth Sprague Coolidge for Her Services to Music in America—Commander Byrd Is One of Sixteen Distinguished Recipients of University's Awards**

NEW HAVEN, CONN., June 25.—Prominent among those who received honorary degrees last Wednesday from Yale University was Mrs. Elizabeth Sprague Coolidge, who was made a master of arts.

Prof. Phelps, in conferring the degree said: "An excellent pianist and thorough musician, Mrs. Coolidge is known both in Europe and in America for her services to chamber music. In 1918 she established the Berkshire Music Festival, which in 1925 was transferred to Washington; the concerts are now given in an auditorium built within the Library of Congress Building. She has established free concerts in many cities of America, and has done more to stimulate the love of chamber music than any other citizen. She has shown that a professional musician is not devoid of common sense, for her skill in administration is as remarkable as her skill with the piano. She may be described in the two terms of art and of administration, and today, with the master's degree, we enthusiastically give Mrs. Coolidge a third term."

President Angell, before conferring the degree upon Mrs. Coolidge said: "Daughter of a loyal Yale father, whose name adorns the home of our School of Music, friend and generous supporter of all that is finest in the art of music,

yourself a musician of rare intelligence and skill, Yale confers upon you the degree of master of arts and admits you to all its rights and privileges."

The ceremony was held at ten o'clock in Woolsey Hall. There, in the auditorium where the New York Philharmonic and other visiting orchestras and artists appear annually, the honorary degrees were awarded by Yale to sixteen internationally prominent figures in the arts and sciences. In a brief introductory address, Prof. Phelps, of the En-

for honorary degrees was Commander Richard Evelyn Byrd, aviator.

Others to receive honorary awards were Carl William Blegen, acting director of the American School for Classical Studies at Athens; William Buckhout Greely, Chief Forester of the United States; Charles Louis Karschner, principal of the New Haven High School; George Hoyt Whipple, dean and professor of pathology of the School of Medicine and Dentistry, University of Rochester; Charles Lanier Lawrence,



Recipients of Honorary Degrees at Yale University—Mrs. Coolidge Is in Center

glish department, who is also president of the New Haven Symphony, acquainted the officers and members of the Yale corporation, and the vast audience that had assembled to see tribute paid, with the accomplishment of each candidate for the honorary degrees.

Among the distinguished recipients

designer of aeronautical engines; Charles Whitney Gilkey, pastor of Hyde Park Baptist Church, Chicago; Adolf Keller, European Secretary, Federal Council of Churches; William A. Neilson, President of Smith College; John Jacob Abel, professor of pharmacology, Johns Hopkins University; James Col-

Rome in 1912, at Florence in 1915, and later in Paris, Brussels, Manchester and in Russia. He left the Milan Conservatory in 1911 as winner of the gold medal for composition.

Since his graduation De Sabata has composed two operas. The first, "Il Macigno," based on a libretto by Alberto Colautti, was finished in 1913 and given its première at La Scala, Milan, in 1917. He has since composed a second opera on Aristophanes' "Lysistrata."

His symphonic poem, "Juventus," has been given by leading orchestras in New York, Chicago and elsewhere, as well as widely in European centers. "Gethsemane" was given its première by the Scala Orchestra, under Arturo Toscanini, in the fall of 1925, and had its first New York hearing by the Philharmonic under the same conductor in January, 1926. A third symphonic poem, "Notte di Platone," has been heard in Milan and Rome. He has composed two overtures, string quartets, piano pieces and other works.

In addition to his regular post as conductor at Monte Carlo, De Sabata has appeared as guest leader with the Scala Orchestra on several occasions. He has also conducted as guest by invitation in Rome and Palermo.

## New Prokofieff Ballet Is Given Paris Première

PARIS, June 15.—A new ballet by Serge Prokofieff, "Pas d'Acier," was given its première by the Ballet Russe of Diaghileff on June 7. This was a feature of its season at the Théâtre Sarah-Bernhardt, recently concluded. The choreography of the work, arranged by Massine, is a rapidly shifting series of tableaux glorifying labor. The dancers portray companies of various workmen, including smiths and other laborers, posed in highly original "plastic" groups. The scenery is also most original, being built and lighted on various planes. The score of Prokofieff is described as one of much vitality and rhythmic ingenuity, with some of the most substantial inspiration revealed in his most recent work.

## Opera by Gusmini Has Première in Venice

VENICE, June 10.—The première of a new opera, "Samaritana della Scala," by Vincenzo Gusmini, was a recent feature at the Teatro Venice here. The book, by Gastone Costa, is a bloody melo-drama of the civil wars in Verona several centuries ago. The opera takes its name from the heroine, *Samaritana della Scala*, wife of the chief of the noble clan of that name. The action is developed from the fierce feuds which rage between several families of the city. The score is modeled after lurid operas of the *verismo* school. The work had a certain popular success. Serge Faïlon conducted. The leading baritone rôle, that of *Guido de Ferrara*, was sung by Angelo Pilotto.

## Six Guest Conductors Are Named for Philadelphians

[Continued from page 1]

end of the season, unless Toscanini comes to lead the final pair of concerts.

As a substitute for the Western tour, which has been abandoned owing to Stokowski's absence, the directors said they hoped to give a choral and orchestral festival of four concerts in April, in which the Orchestra would be assisted by the Mendelssohn Club.

The Orchestra will continue its New York, Baltimore and Washington concerts.

### Toscanini Dates Pending

The statement by the directors of the Orchestra includes the following reference to the possibility of a Toscanini appearance. It says:

"The Association is in negotiation with Arturo Toscanini, and although it has not yet been possible to arrange for his appearance, it is hoped that this may be done. These conductors, who have been engaged to preside during the leave of absence of Leopold Stokowski, have been chosen with his advice and approval.

"The directors, in making public the names of the guest conductors, desire to acknowledge the co-operation of other orchestra associations in making these engagements possible. The Cincinnati Orchestra Association has courteously released Fritz Reiner, the Detroit and Chicago associations have given their approval to the engagement of Ossip Gabrilowitsch and Frederick Stock, the Concertgebouw Orchestra of Amsterdam has released both Pierre Monteux and Willem Mengelberg for certain dates, and the Philharmonic Society of New York has given its consent to the engagement of both Willem Mengelberg and Arturo Toscanini."

The previous Philadelphia appearances of five of the six conductors engaged cover a considerable period of time and diversity of musical programs.

Mr. Reiner and Mr. Stock were among the successful leaders of the Orchestra's Sesquicentennial season, and the former also acted as guest for Mr. Stokowski during his winter vacation last season. Messrs. Stock and Reiner also have con-

ducted the Chicago and Cincinnati orchestras in this city at various times. Messrs. Gabrilowitsch and Mengelberg have both made isolated guest appearances with the Philadelphia Orchestra in the past. The former has conducted the Detroit Orchestra here for the Philadelphia Forum. Mr. Mengelberg has conducted a number of New York Philharmonic concerts in the regular series of recent years. Mr. Toscanini has conducted here with Philharmonic, the Milan Orchestra and of course with the Metropolitan Opera Company. Mr. Monteux is first remembered as the conductor of the Ballet Russe about a decade ago and somewhat later of the Boston Symphony before it discontinued its Philadelphia seasons about five years ago. Mr. Schelling has already substituted, with distinction, for Mr. Stokowski in the children's concerts.

W. L. MURPHY.

## De Sabata Booked to Lead Symphony Men in Cincinnati

[Continued from page 1]

one of the leading younger Italian composers. He has been for several years conductor at the Monte Carlo Opera. He recently fulfilled a guest engagement of conductor in the series of the Scala Orchestra in Milan, where Fritz Reiner, regular conductor of the Cincinnati Symphony, also appeared.

### Known by Compositions

The new guest leader is best known in America as composer of the symphonic poems, "Juventus" and "Gethsemane," which have been played here by various orchestras. He was born in 1892, of Italian parents, at Trieste. It is said that he showed musical abilities at an early age, playing the piano at four and composing a gavotte at six. When he was nine years old he entered the Milan Conservatory, studying harmony, counterpoint and fugue under Michele Saladino and composition under Giacomo Orefice.

While at the Conservatory he conducted his own Andante and Scherzo for orchestra, being then twelve years old. In 1910, at the age of eighteen, he composed a suite for orchestra, which was performed at the Augsteum in

## Ravinia Season Is Launched with Fine "Andrea Chenier"

[Continued from page 1]

there was an unusually large number of curtain calls after each act.

Mr. Martinelli struck fire at once with the first-act "Improviso," which he sang with such dramatic intensity and feeling that the artificiality of its melody was entirely hidden. He scored later also in the scene of the tribunal and the final touching duet.

Miss Rethberg rose to great heights in the tribunal scene of the third act, the perfection of her vocal art and the superb beauty of her voice combining with dramatic fervor to make an unforgettable artistic experience for the audience. In the last act her art was blended with that of the tenor into a powerful and moving climax to the opera.

Mr. Danise, singing with admirable art and imbuing his arias with the finesse of *bel canto*, also made the full power of his tones carry to the remotest corners of the park whenever Mr. Papi's insistent bâton demanded extreme volume—which was often. Mr. Danise made of the butler turned leader of the rabble a figure both sinister and dominant, dramatically convincing, and vocally magnificent.

The gentler inflections of vocal and dramatic art were furnished by Ina Bourskaya as the old *Madelon*. In the scene where *Madelon* gives her boy to the cause of revolutionary France, she drew tears from many in the audience by the tenderness of her singing, the restrained grief and the convincing pathos of her histrionic art.

Other parts were in the excellent hands of José Mojica, Louis D'Angelo, Gladys Swarthout, Paolo Ananian and Désiré Defrère. They were at all times "in the picture" and fully adequate to their rôles.

FARNSWORTH WRIGHT.

## New Haven Society Appoints New Conductor

NEW HAVEN, June 25.—Max Dessauer, for thirty years conductor of the Hari-gari Singing Society, resigned his position recently and was succeeded by Max Dutzmann. Mr. Dessauer will spend several years in Germany. He sailed from New York last week. A. T.

## CLUB IN PITTSBURGH HONORS COMPOSERS

Lecture-Recitals Are Made Feature of Activities in Summer

By Wm. E. Benswanger

PITTSBURGH, June 25.—The Musicians' Club held the last meeting of the season on June 21, with Harvey Gaul presiding. Adolph M. Foerster, Pittsburgh composer, was elected an honorary member of the club after many years as an active member. The club decided to sponsor a concert devoted to the works of T. Carl Whitmer in Carnegie Music Hall, on Nov. 7.

Charles N. Boyd gave the first of the P. M. I. summer lecture-recitals on June 23. His subject was "Some Early American Musicians." Both the talk and the illustrations were ably chosen and handled.

The Duquesne Opera Company, in its sixth week of light opera at Duquesne Garden, is presenting "No, No, Nannette," the cast including Melvin Hempill, Ethel Clark, Hollis Daveny, Matt Hanley and others. Rupert Graves conducts.

Daniel R. Phillipi, who has been organist at the Church of Ascension for the past eight years, will leave Pittsburgh on Sept. 1, to take up his new duties at Christ Church Cathedral in St. Louis.

The Pittsburgh Musical Institute held its commencement recital on June 17, and presented a number of students in recital on June 21.

**Salvi and Polk Give Concert in Cedar Falls**

CEDAR FALLS, IOWA, June 25.—Alberto Salvi, harpist, and Daisy Polk, soprano, gave a concert in the State Teachers' College Auditorium on June 17. The audience was enthusiastic. One of the most enjoyed encores was Miss Polk's singing of "Believe Me If All Those Endearing Young Charms," with harp accompaniment by Mr. Salvi.

B. C.

### 4000 Child Violinists Heard in London Concert

LONDON, June 15.—The National Union of School Orchestras held its eighteenth annual festival at the Crystal Palace on Saturday, June 11. Four thousand boy and girl violinists took part in the performance, the children being gathered from the school orchestras in London and the vicinity. They were assisted by the band of H. M. Grenadier Guards, the soloist being Louise Trenton. Allen Gill conducted, while Walter W. Hedgecock presided at the organ.

### What Stravinsky, Skriabin and Schönberg Proclaim

[Continued from page 5]

century ideals and forms, which is the very opposite of the movement of liberation and spiritual regeneration which took form in Skriabin's music. It is going the way of Stravinsky, or rather Stravinsky merely expressed the way of Paris, a few years ago at any rate. Skriabin and Stravinsky are two antipodes, the former, the reformer of Europeanism, the latter, the medium embodying in tone the present forces controlling the European culture; while Schönberg is the revolutionary trying to reconstitute intellectually with a new substance the old world of scholastic music.

Insofar as American culture is still essentially dependent upon European modes of expression, and American music upon the substance and instruments evolved in the Old World, American composers will have somehow to choose between these three types of musical ideals, adapting them to new conditions and somewhat new human racial reactions. At least they will have to do so in the immediate future. For however one may speak enthusiastically of a new American inspiration, of creating a new American music by contact with the people of this new continent and expressing the soul of this newly evolving

race-consciousness, one thing remains certain; no fundamentally new spirit can manifest through a musical substance which is typically the expression of classical Europeanism. And the concepts of musical notes, scores, tonalities, mathematical counterpoint, etc., are strictly European concepts and nothing else.

The point is thus whether the future American music will be merely an extension of European music, as Wagner is an extension of Bach for instance; or else will evolve a musical substance of its own in which ONLY a really new Soul may incarnate. Skriabin shows at least one of the ways leading to such a transubstantiation.

### PROGRAMS IN RICHMOND

#### Oratorio, Grieg Recital and Pupils' Concert Are Summer Events

RICHMOND, VA., June 25.—Pupils of Frances West Reinhardt, soprano and teacher, gave a recital in the Woman's Club on Saturday evening, June 11. The first part of the program consisted of songs; the second part was given to operatic numbers which were sung in costume and acted.

Anne Chamberlayne, pianist, assisted by Alberta Powell, soprano, recently gave a recital of Grieg's compositions in the Charlotte County Music Club, "Gravel Hill," in Charlotte County. Besides the Piano Sonata, the program included "To Spring," "Ich Liebe Dich," and "Papillons." Miss Powell was accompanied by Moyra McCausland. The same program was given in Hampden-Sidney College, under the auspices of the Prince Edward County Music Club.

The choir of Grace Covenant Presbyterian Church, under Louis Weitzel, gave the oratorio, "The Prodigal Son," by Henry B. Vincent on Sunday evening, June 5. George E. McDonald, tenor of Pennsylvania, was the guest artist.

MARY C. McCUSAULAND.

#### Wessels Takes Up Residence in California

SARATOGA, CAL., June 25.—Frederick Joseph Wessels, formerly manager of the Chicago Symphony, has taken up residence here.

## WINNER IS CHOSEN FOR TALLEY AWARD

Twenty-Eight Applicants Contest for Second Scholarship

By Blanche Lederman

KANSAS CITY, Mo., June 25.—The winner of the second Marion Talley scholarship is announced by the judges in the competition at Ivanhoe Auditorium on June 16. Ernest Sharp, baritone of Oklahoma City, was chosen from twenty-eight applicants of Oklahoma, Kansas, and Missouri.

Miss Talley's scholarship gives in addition to vocal lessons, instruction in theory, piano, languages. It further provides funds for living expenses, generous enough to allow frequent attendance at concerts and opera.

Each of the twenty-eight applicants were heard individually by the judges—Dean Frederick Holmberg of the University of Oklahoma, Deans Donald Swarthout and James T. Quarles of Kansas and Missouri Universities, D. Austin Latehaw, John R. Jones and John A. Selby of Kansas City, Mo.

Of these contestants, nine were requested to sing again—Katherine Newman, Harriet Clark, Helen Haner, Roy Mace, Virginia George, Louise Florea, Irene Mull, Meridith Winn and Mr. Sharp. Mr. Sharp was finally chosen the successful competitor.

Miss Talley, who came home to attend the contest, commented on the excellent material, and, like the judges, found the work of a number of the students highly commendable. Particularly did Miss Talley express her approval of the vocal attainments of the winner.

Mr. Sharp, who recently graduated from the University of Oklahoma, won a scholarship at the Bush Conservatory in Chicago last summer with Arthur Middleton. In the University, he proved his general ability by winning membership in the scholastic fraternity, Phi Beta Kappa, and in attaining second place in the contest for the Rhodes Scholarship.

## STEFAN

# SOPKIN

He has tone, feeling and skill, and most of all what seems to be a genuine temperament for the violin.—*N. Y. Eve. World.*

There was fervor and eloquence in his rendition.—*N. Y. Herald Tribune.*

He has a good singing tone, a well developed sense of phrasing and the other technical phases of his art.—*New York Times.*

*He plays with a sharply incisive tone. His attack is vigorous and clear. Brightness and a modicum of nuance flow through his playing.—Boston Christian Science Monitor.*

*Mr. Sopkin draws from his violin a tone of rich warmth and glow.—Boston Transcript.*



He gave an excellent performance. There were grasp of the music, poetic feeling, lovely tone for the cantabile, vigor in the declamation and fire in the last movement.—*Chicago Post.*

Presented the Bruch G minor concerto with admirable understanding of its form and with complete command of its technical problems.—*Chicago Herald and Examiner.*

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## KAHN DEFENDS SITE OF NEW OPERA HOUSE

### Chairman of Metropolitan Board Makes Statement on Return

Defense of the site he has chosen for the new Metropolitan Opera House on West Fifty-seventh Street, was contained in a statement made by Otto H. Kahn, chairman of the board of directors, on his return from Europe last week on the Majestic. Mr. Kahn, while admitting himself open to conviction if a site adjudged better should be offered, reaffirmed his belief that the site already tentatively chosen is the best available, in view of the prohibitive cost of a monumental edifice on a scale such as others interested have proposed.

The problem of whether the new structure will be limited in design to the needs of the opera solely, or enlarged to include revenue-producing features has not yet been settled, he said. Mr. Kahn indicated that he personally favors any sound plan that would confine the building to opera uses.

#### Text of Statement

Mr. Kahn's statement was, in part, as follows:

"The site in Fifty-seventh Street was selected after most thorough investigation, after consultation with a number of real estate experts, and after careful consideration of the arguments pro and con on the part of the Metropolitan Opera officials, qualified as they are through long practical experience. In view of all the circumstances which enter into the problem I still believe it to be the best site available."

"The idea that the Metropolitan Opera House should be a monumental landmark, standing in spacious grounds—as is the case with the opera houses on the European continent—is unfortunately not capable of realization. I wish it were. Quite apart from other considerations the cost would be wholly prohibitive for a private undertaking such as the Metropolitan is."

"The opera houses on the European continent are almost all erected on ground donated by the respective municipalities, are endowed with municipal subsidies, and are relieved from taxation. They are looked upon—and in my opinion rightly looked upon—as institutions similar to picture galleries and museums in their artistic, cultural and social significance, and are treated accordingly by the municipal authorities."

"Meanwhile the Metropolitan, in the face of steadily mounting costs, is dependent on its own resources, aided—when needed—by a very few financial backers. It pays rent, it pays taxes, it enjoys no immunities whatever, it has no fixed subsidy."

"In determining the location of the new Metropolitan Opera House, four points must receive principal consideration:

"It must not be too far from the theatrical district (which point eliminates the 110th Street site, which has been suggested).

"It must be, as nearly as possible, equally accessible to the residents of the East Side and the West Side (which point eliminates sites near the Hudson or the East River).

#### Transit Convenience

"Account must be taken of the convenience not merely of that part of the public who come by automobiles or taxis, but equally, if not more so, of the convenience of the less well-to-do who come by subway, elevated, surface roads or buses. (That point eliminates sites along Central Park further north than say Sixty-second Street, inasmuch as there is no adequate transportation available across the park).

"The street on which the opera house faces ought to be broad, but it ought not to be an avenue because of the traffic congestion of all avenues.

"Whether the opera house ought to have 'revenue-producing features' attached to it, such as, principally, a tower containing studios, offices or apartments, is a debatable question. It must be borne in mind that to erect a relatively low structure in New York is simply an invitation for skyscrapers to be built on either side in order to take advantage of the light, therefore such a structure, however well proportioned in

## Bringing Merrie England to the Bowl



Scene from "Robin Hood" as Produced Under the Sponsorship of the Hollywood Art Theater

LOS ANGELES, June 25.—De Koven's "Robin Hood," revived so successfully in the Hollywood Bowl on the evening of June 14, again attracted large audiences for the two final performances on June 16 and 18. Some 50,000 persons, it is estimated, witnessed the three performances, which were sponsored by the Art Theater of Hollywood.

The manner in which the immense stage in the Bowl was transformed into a picture of Sherwood Forest and the market place in Nottingham was a subject of much favorable comment and

demonstrated anew the unusual possibilities of the Bowl as an apt setting for pageantry.

Since no canvas settings could be used, the management was confronted with the necessity of building the sets, for which the cash outlay ran up into thousands of dollars. Members of the cast, headed by Marjorie Dodge, Vernon Stiles, Sidney Bracy, Sydney Jarvis, Leslie Birgham and Leotta Lepsky, maintained the high level set in the initial performance. All were heartily applauded.

HAL DAVIDSON CRAIN.

itself, would soon be dwarfed and thrown out of proportion by its neighbors.

The existing Metropolitan Opera House contains a bank, shops and apartments. Carnegie Hall contains studios. The proposed new Chicago opera house is planned to contain all these revenue-producing features. If they are eliminated the cost of opera for the public must be increased, unless the deficiency in income can be met otherwise. The dignity of the new Metropolitan Opera House will depend upon its architectural aspect, to which a tower need not be a detriment, its interior arrangements and decoration, its performances and its spirit, rather than on the absence or presence of apartments.

However, if a way can be found, consistent with the budgetary requirements of the Metropolitan Opera, to confine its new home to operatic uses only, and if such be the preference of the stockholders of the real estate company, I shall willingly support that conclusion."

### SINGERS AND ORGANIST ACCLAIMED IN HONOLULU

Chinese Lyric Tenor, Australian Baritone and Church Program Are Features

HONOLULU, June 11.—Kee Loo, said to be the first lyric tenor of Chinese ancestry, made his homecoming début in Mission Memorial Hall on June 11 and was enthusiastically received by an audience composed largely of persons of his race.

Kee Loo, who was born in Honolulu, is a graduate of Bush Conservatory, Chicago; has led a chorus in that city and traveled through Indiana and Illinois with a company of Hawaiian entertainers.

He offered a series of English and Hawaiian songs, mainly of a ballad nature, and one aria, "M'appari" from "Martha."

His voice is of pleasing quality.

Studley King, Australian baritone, made his début in this country in Mission Memorial Hall in June in a recital of songs and arias under the management of Philip Westley. He revealed a sonorous voice. Vernon Robinson was the accompanist.

Vernon Robinson played a dedicatory program June 11 on the new organ at Kawaiahao, the historic Hawaiian church. A capacity audience attended. His program, interspersed with choral numbers by the Hawaiian choirs, includ-

## PASADENA SCHOOLS APPEAR IN FESTIVAL

### Over 1500 Participate in Program for Orchestra and Chorus

PASADENA, CAL., June 25.—Before a capacity audience in the auditorium of Pasadena High School, the music department of Pasadena city schools recently presented a musical festival. Over 1500 students, drawn from the elementary, junior high, senior high schools, and junior college, participated in the event, conducted by John Henry Lyons, director of music in the schools, assisted by musical directors from a number of local schools.

An orchestra of 200 school children opened the program with excerpts from "The Bohemian Girl." C. E. Gaylord, of the John Muir Technical High School, conducted. Schubert's "Marche Militaire," under R. B. Lund of the McKinley Junior High, was next on the program. In the beautiful Minuet by Valensin, fine qualities were brought out by Karl A. Kaynor of the Marshall Junior High.

In the second half of the orchestra program, Milton C. Mohs of the Washington Junior High, and Hubert H. Parker of Washington High were conductors.

The work of the choruses was a distinct achievement. Choral groups to participate were the third and fourth grade chorus, under Aleene Woodbury; the fifth grade chorus, under Louise Kemble Brown; the sixth grade chorus, under John Henry Lyons, and the junior high school chorus. Accompanists were Lillian Zahl, J. Maria Anderson, and Viola Margaret Ritter. The boys' choir was particularly noteworthy in its presentation. Saidee Marie Anderson was the accompanist.

As a concluding performance to a successful festival, Mr. Lyons led the combined orchestra and choruses.



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## MINNESOTA COLLEGE PRODUCES "CARMEN"

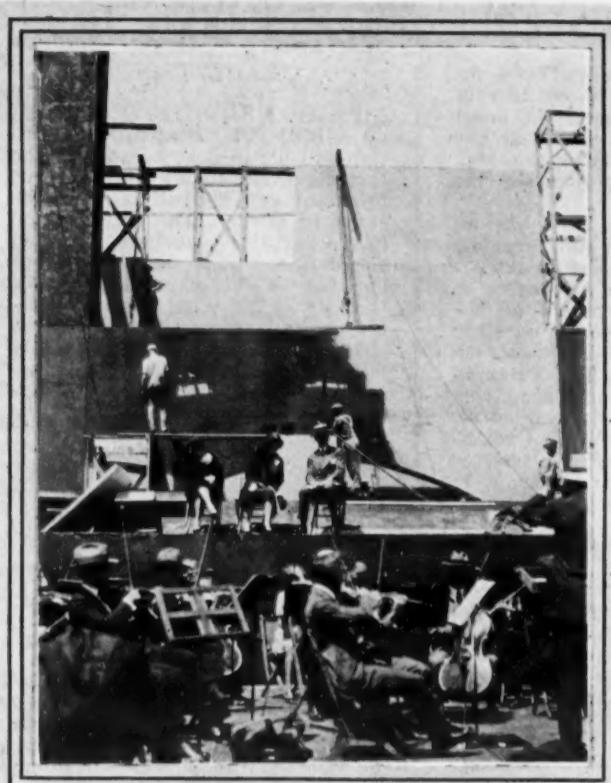
Star Guests Participate in Stadium Bill Before 12,000

By H. K. Zuppinger

MINNEAPOLIS, June 25.—Some 12,000 persons were stirred to expressions of spontaneous enthusiasm by the performance of "Carmen" given by the University of Minnesota in the Stadium. About 500 participated, either in the actual production or in the preparatory work, which was under the direction of the music department.

Earle G. Killeen conducted, and principals in the cast were notable. From the Metropolitan Opera in New York came Ina Bourskaya, who sang the title rôle; Queen Mario, the *Micaela*; Edward Johnson, who had the part of *Don José*, and William Gustafson. In other rôles were Elizabeth Kerr, a member of the Chicago Civic Opera Company, and Eulah Corner, representing the Cincinnati operatic forces. The cast was rounded out by Lester Spring, Sidney Stolte, William Affeld, Julian Neville and Rudolph Goranson. The two last-named are University students who ably discharged their duties.

The building of the great stage and the painting of the scenery was the work of students under the direction of S. Chatwood Burton, of the department of architecture. The stage was 120 feet wide, and sixty feet high, with three drops each measuring forty feet. The staging was in charge of Otilie Seybold. Dancers were trained by Gertrude H. Baker. The band, which furnished incidental music, was under the direction



Preparing for "Carmen" at Minnesota University. This Picture Shows, from the Left, Queen Mario, Ina Bourskaya and Edward Johnson Rehearsing Their Parts as "Micaela," "Carmen," and "Don José" in "Carmen" Prior to the Performance in the Stadium. Painters and Carpenters Who Were Hurrying the Mammoth Stage and Settings to Completion Are Seen in the Background. In the Foreground Are Some of the Minneapolis Symphony Players Who Took Part in the Production

## CONNECTICUT SANGERFEST

Hartford and Bridgeport Societies Tie for First Place in Two-day Festival at Stamford

STAMFORD, CONN., June 25.—The Hartford Sängerbund and the Schwäbischer Männerchor of Bridgeport tied for first honors in the first class in the two-days' Twenty-second Annual Connecticut Sangerfest, which concluded here on June 25. In a draw, the Park City organization won. Each team scored 170 points. Third honors went to the Concordia Singing Society of Waterbury, with a score of 165.

The contests were held in the Palace Theater. Nine societies competed. Dr. W. Eisenheimer and Eugene Klee of New

## BRINGS KEEN COMPETITION

York, and Heinz Froehlich of Brooklyn, were the judges.

The Haragari Singing Society of New Haven won first place in the second class for German songs. The Arion Society of Danbury came second in this class; the Donan Society of New Britain and the Germania Singing Society of Bridgeport were third and fourth.

The Teutonia Singing Society of New Britain took the prize in the third class for German songs. The Germanis Society of Port Chester, N. Y., won the prize in the fourth class.

In the English prize song competition for a flag donated by the Stamford Chamber of Commerce, the Concordia Society of Waterbury came first; the Schwäbischer Männerchor of Bridgeport, second; and the Hartford Sängerbund, third.

W. E. CASTELOW.

## GIVES WINNIPEG RECITAL

Series Held Under Auspices of Canadian College of Organists is Concluded

WINNIPEG, June 25.—Herbert J. Sadler recently gave the final recital of a series held under the auspices of the Canadian College of Organists, Winnipeg Branch, in Westminster Church.

An invitation recital of much interest was given by Helen A. Macgregor, pupil of Eva Clare, in the Royal Alexandra Hotel on June 9. Miss Macgregor charmed her audience with music by Bach, Chopin, Rachmaninoff, Goossens, Cyril Scott, Liszt and Palmgren. The assisting artist was W. Davidson Thomson, baritone, who contributed two groups. Gee was the accompanist.

Great interest has been shown in studio recitals. Among teachers who have presented pupils are the following: Mary L. Robertson, Nina Dempsey, Georgie Lockhart, Freda Simonson, Annette Dostert, Sydney J. Rose, Lucille Murphy, Olive Riehl, R. H. Ragner, Muriel Cottingham, Gabrielle Mollot, Esther Dyson, Anna Moncrief, Marjorie Mackay, Wallace Gillman, J. A. C. Caron, Marie L. Parker, Gertrude Runnings, Leda Omansky, Louise Macdowell, Winona Lightcap, Mary Webb, Charlotte Pearson, W. C. Clements, Lucille Albrant, Philip J. Shadwick, W. G. Rutherford.

MARY MONCRIEFF.

BLOOMFIELD, CONN.—At commencement exercises of the High School, special music was given by the Boys' Glee Club, under the direction of Frances Mann. Robert Lynch, 28, was the soloist.

W. E. C.

## MUSICALES IN HONOLULU

String Quartet Opens Academy of Arts Series—Soloists Also Appear

HONOLULU, June 5.—A series of Sunday afternoon musicales opened on June 5 at the Honolulu Academy of Arts with a string quartet composed of Frederick A. Demuth, Charles Weeber, Charles Brown and Robert McLean. Music by Haydn and Beethoven was played. The series continued with an appearance on June 19 of the Kauai Chorus, composed of fifty singers from the island of Kauai.

Rose Relda Cailleau, soprano, formerly of Paris, now a San Francisco resident, appeared, on her recent Hawaiian visit, in a group of French and English songs at the Garage Theater of the Hawaii Conservatory. She was heartily acclaimed. Her daughter, Relda Cailleau, was the accompanist.

Miriam Weihe, violinist, accompanied by Roxana Weihe, director of the Conservatory, played Eccles' Sonata for violin and Smetana's "Aus der Heimat." Roxana Weihe played an atmospheric piano prologue to the one-act play, "The Guillotine." In the cast were Mrs. Walter F. Dillingham, Don Blanding and Alden Byers. The program closed with an exhibition of drawings and paintings by Don Blanding and Shirley Russell.

C. F. GESSLER.

Donald Thayer Engaged for Legion Event

Donald Thayer, American baritone, has been engaged to sing for the American Legion's National Convention in Paris, to be held from Sept. 19 to 23. Mr. Thayer has been singing abroad for

of Michael Jalma; costumes were attended to by Ruth Raymond and Amy Moore, and the lighting was in the hands of W. E. Johnson, George W. Swenson and E. Todd, all connected with the University. Forty members of the Minneapolis Symphony were in the orchestra.

In every respect the production was a notable artistic success. Not the least pleasant feature was that the construction of seats permitted a clear view of the stage from every part of the Stadium. Much praise is due to Mr. Killeen for his generalship; and all those connected with the undertaking, from the star guests to participants having less prominent work to do, have reason to feel satisfied with the results obtained.

This was the second time the University has mounted an opera. Last year the bill was "Aida," when the audience numbered 8000. The increase in attendance this year and the splendid outcome of the enterprise are subjects for congratulation.

the past two years, and will return to America next December to commence a concert tour under the management of R. E. Johnston.

## "ROSARIA" PAGEANT HAILED IN PORTLAND

National Chorus of Sweden and Violin Concert Are Heard

By Jocelyn Foukes

PORTLAND, ORE., June 25.—The pageant "Rosaria", for which Charles Wakefield Cadman wrote the major portion of the music, was presented with exceptional success at the Civic Stadium, during the Rose Festival, June 13 to 18. The words were written by Doris Smith, the dramatic director, and the music of the Oregon episode by Harker S. Perkins of Portland.

W. H. Boyer conducted the chorus rehearsals, and John Britz was the musical director. The soloists were J. McMillan Muir, tenor; A. K. Houghton, baritone; Margaret Masonek, Minna Pelz and Nell Brown, sopranos. The prolocutors were Mrs. Herbert Garr Reed and Rev. Oswald Taylor.

A concert by the National Chorus of Sweden in the Auditorium, on June 18, was sponsored by the Columbia Male Chorus, the Swedish Linnea Society, Scandia Fylke, Independent Order of Vikings, Harmony Lodge, Order of Vasa and the Swedish Club. The director was Emil Carelius. Folk-songs and choruses by Scandinavian composers were sung a cappella with conspicuous excellence.

Soloists were Gustaf Rodin and Johan Friberg, tenors, and John Johanson, baritone.

Louis Kaufman, violinist, with Ruth Keiser at the piano, appeared in recital in the Pythian Hall, on June 20. The program included concertos by Vivaldi and Paganini, and "From the Rockies" by Samuel Gardner. Mr. Kaufman was recently awarded the Loeb prize of \$1,000 at the New York Institute of Musical Art.



## CAMPAIGN FOR ART OPENS IN ROCHESTER

### Development of Musical Assets Is Aim of Subscribers Group

By Mary Ertz Will

ROCHESTER, N. Y., June 25.—The Eastman Theater Subscribers' Association at its annual meeting last Tuesday evening in the Chamber of Commerce, initiated an informal campaign to increase its membership, which now numbers 274, and to aid in the expansion of Rochester's musical assets.

Officers of the Association elected for the ensuing year are: President, Hiram W. Sibley; first vice-president, Albert B. Eastwood; second vice-president, Buell P. Mills; third vice-president, Mrs. Harold C. Kimball; treasurer, Simon L. Stein, and secretary, Gertrude Vayo.

One of the aims of the Association is the development of the Rochester Philharmonic. Last year its members assumed 442 shares of \$100 each to create a fund of \$42,400, to enable the Rochester Philharmonic to give its concerts without wholly depending on box-office receipts. The fund has also aided in bringing the Metropolitan Opera Company to Rochester.

Announcement has been made that for the season of 1926-27, the total operating expense of the Rochester Philharmonic was \$326,296, of which the Eastman Theater, through its support of the Eastman Theater Orchestra, paid eighty-seven and three-quarter per cent and the Eastman Theater Subscribers' Association twelve and one-quarter per cent. It is stated by the Association that the Rochester Philharmonic will require a larger sum if it is to progress to its rightful place as one of the country's leading orchestras. Moreover, a motion picture house of the Eastman Theater standard could not be expected to spend more than \$175,000 a year for its orchestra it is felt. However, under present conditions, it is contributing \$100,000 more than this sum annually.

Officers of the Association say that the Association can make a substantial contribution to the progress of the Philharmonic by using its funds to strengthen the Eastman Theater Orchestra, thus making it a better nucleus for the Philharmonic which will then be in a stronger position to advance.

#### Furthering Other Objects

In addition to the development of the Philharmonic, the Eastman Theater Subscribers' Association aims: to bring the Metropolitan Opera Company to Rochester annually; to relieve the Thursday evening concerts of being placed on a commercial basis; to bring to Rochester other symphonic orchestras of merit and to plan and develop a program that will give the city the best the musical world has to offer.

The campaign opened on June 24, at the Chamber of Commerce, having as its goal \$80,000. J. Warren Cutler, chairman of the campaign committee, presided. Roland B. Woodward, secretary of

the Chamber of Commerce, outlined the plan and emphasized the importance of enthusiasm and effort during the short drive. He stressed the point that the committee should promulgate the idea that it is a community project for the people of Rochester.

He said in part: "The city has an opportunity to maintain a philharmonic orchestra at a negligible cost to its patrons. The Philharmonic Orchestra is composed of sixty-six members of the Eastman Theater Orchestra, together with some thirty players recruited especially for the concerts. The Eastman Theater, therefore, in maintaining this orchestral nucleus, is the largest single contributor to the Philharmonic Orchestra, and enables the people of Rochester to begin where other cities leave off, in the way of maintaining a great concert unit."

The campaign committee is divided into twelve teams, grouped into three divisions of four teams each. The division captains are George W. Todd, Buell P. Mills and Robert Ranlet. The team captains are Richard T. Ford, James E. Gleason, Charles W. Markus, S. Clarence Steele, William C. Barry, Fairfax H. Gouverneur, James P. Snell, Edwin M. Wolcott, Mrs. Mortimer Adler, Mrs. Charles H. Babcock, Janet Everest and Mrs. William E. Werner.

### ROCHESTER PUPILS PLAY

#### Little Symphony Under Hanson Assists At Eastman Graduation Recital

ROCHESTER, N. Y., June 25.—Students of the Eastman School of Music gave a graduation recital Friday of last week in Kilburn Hall. Participants were Lillian Estrinn, Clyde Morse, Henrietta Schumann, Lois Will, pianists; Charles Black, organist; and Joseph Cleland, tenor; assisted by the Rochester Little Symphony under Howard Hanson.

Two modern numbers on the program were Sowerby's "Medieval Poem", played by Miss Will, and Hanson's Symphony No. 2, for organ and orchestra, with Mr. Black as soloist. The latter number, which was heard during the winter by the Philharmonic with Eugene Goossens conducting and Harold Gleason at the organ, was given a fine performance. The hall was well filled.

Gerald Maas, cellist, presented his pupils in a recital in the Y. M. C. A. Hall on Tuesday evening, June 21. Those taking part were: Grace Garlock, Wilton Clute, Gordon Kinney, Marjorie Maddicks, Vincent Guli and Georgia Rosenthal. Mr. Clute and Mr. Kinney are members of the Eastman Theater Orchestra, and Miss Garlock and Mr. Guli play in other organizations.

MARY ERTZ WILL.

WAVERLY, IOWA.—This town of less than 3000 population has an excellent men's chorus of forty-four members. Last Sunday the chorus motored to Mason City to sing at the morning service in the Evangelical Church. In the afternoon, the chorus sang in the Evangelical Church in Manly. B. C.

#### Spartanburg Council Doubles Grant to Festival

SPARTANBURG, S. C., June 25.—With the Festival Association \$10,000 in debt because of the last big event in May, the city of Spartanburg is rallying to the cause of music. The City Council has voted \$1,000 to help make up the deficit. Converse College has donated \$3,000. The donation of the city is twice as much as heretofore, and reduces the burden of the guarantors to approximately 60 per cent. The application before the Council was made by Edward S. Tennent, chairman of the Festival. D. G. SPENCER.

### Large Company Is Engaged for "King's Henchman" Tour

[Continued from page 1]

for which that company holds exclusive rights.

A double cast for the principal rôles has been engaged by Mr. Samossoud. This will include notable artists, a number of whom are, or have been, members of the Metropolitan. These will number: in the rôle of *Aelfrida*, Frances Peralta and Marie Sundelius, both of the Metropolitan; as *Aethelwold*, Ralph Errolle, formerly of the Metropolitan, and Judson House of the Hinshaw Opera Company; as *Eadgar*, Richard Hale and Henri Scott, the latter at one time a Metropolitan artist, and as *Macacus*, Dudley Marwick and Alfredo Valentini. There will be a chorus of fifty and an orchestra of fifty.

Mr. Samossoud and Moes Zlatkin will alternate as conductors, and George Ermoloff will be stage director. The business manager will be Fred E. Hand, and the staging will be with the co-operation of Mr. Taylor.

### RECEIVE SCHOOL AWARDS

#### New Haven Alumni Association Pays Honors—Pupils Give Recital

NEW HAVEN, June 25.—A prize in gold was presented by the New Haven High Schools' Alumni Association to Stephen Wilchynski of Hillhouse, and Albert Pivelis of Commercial High School. They were voted by members of the Association as leading members of their respective classes in character and musical application.

Mr. Wilchynski has received another honor, in that the Board of Education has appointed him assistant to Harry Malette in the supervision of brass instruments in the New Haven public schools.

The annual song recitals by advanced pupils of Jacinto F. Marcosano, were given on Monday and Tuesday evenings in Center Church House. The participants were: Rose Alvaro, Beatrice Galper, Michelina and Maria Buonocore, Mary Mirabella, Alice De Crosta, Esther Mahler, Marguerite Gagliardi, Florence Doyle, Virginia Barclay, Rose Lenzi, Catherine Confrey, Mary Marra, Marie Gagliardi, Veronica Conway, George Lamb, William Burwell, Earle Texido, Ralph Pascale, Richard Sweetman, Leslie Morrey and Enrico Rappa.

ARTHUR TROOSTWYK.

#### Upper Iowa University Engages Leslie Wentzel

FAYETTE, IOWA, June 25.—Leslie E. Wentzel has been engaged to take charge of the department of voice at Upper Iowa University next year, to fill the vacancy caused by the resignation of Clara M. Hoyt.

For the past three years she has held a similar position at Susquehanna University. Last winter she was one of the soloists in First Presbyterian Church, Orlando, Fla. Miss Wentzel is a graduate of the New England and Ithaca Conservatories.

#### Summer Concert Series Begins in Waterloo

WATERLOO, IOWA, June 25.—The Cedar Falls Concert Band gave the first of a series of free concerts on Tuesday evening, on the lawn of the Elks' Home, under the auspices of the Elks' Club. Many from surrounding towns and country attended in addition to hundreds from this city and Cedar Falls. The program consisted largely of classical music.

B. C.

## Operatic Duets Are Shared by Bohnens on Berlin's Stage



Mary Lewis With Her Husband, Michael Bohnen, Photographed Recently on Their Arrival for a Honeymoon in Berlin

BERLIN, June 15.—Mary Lewis, American soprano, made her first appearance at the Berlin State Opera this week as *Marguerite* in "Faust." She sang the rôle in French, although the rest of the cast was heard in German. Miss Lewis made a pleasing impression, with her youthful appearance and light, flexible soprano. Her knowledge of phrasing and style drew especial comment. She made her best effects in the first and the last acts. In the same cast was Michael Bohnen as a most original *Mephisto*. Richard Tauber sang the part of *Faust* with taste. Schlusnus was a manly-voiced *Valentine*. Erich Kleiber conducted. There was a large audience and a warm reception for the popular, old work.

Mr. Bohnen recently appeared for the first time on any stage as *Don Giovanni* in Mozart's masterpiece at the State Opera.

#### Mendelssohn Music Used In Open-air "Midsummer Night's Dream"

Mendelssohn's incidental music was one of the attractive details of an open air performance of Shakespeare's "Midsummer Night's Dream" which dedicated the famous Forest Hills Stadium to new purposes Sunday evening, June 26. As the performance was a benefit for the Actors' Fund of America, by means of which a home is maintained on Staten Island for members of the profession, players from various New York theaters gave their services to a delightful exposition of the Avon phantasy.

A festival orchestra under the direction of Oscar Lifshay played the Mendelssohn overture by way of introduction after Norman Johnson of the West Side Tennis Club, and Tyrone Power, representing the players, had addressed the audience. The chorus of the Brahms Club of New York, conducted by Leo Braun, sang, with solo parts taken by Palmira Felici and Helena Brown. A ballet arranged by Alexis Kosloff was particularly attractive and Rita de Laporte of the Metropolitan was a dancing moonbeam on the greensward where Tilden and the kings of tennis have worn their crowns.

Of the long cast of principals, first honors may be given to George Hassell, musical comedy comedian, who was more than amusing in the buffoonery of *Bottom*. The play was staged by Richard Boleslavsky, who found ways to light the field effectively. Not all of the lines could be understood and some of the comedy was broadened into hilarious horse-play, but there were compensations in the spaciousness of the surroundings and the beauty of the turf, even though chill winds almost belied the title of the play.

O. T.

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### FALL SEMESTER BEGINS SEPT. 19

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ONE of the most notably interesting youthful newcomers of the past season was undoubtedly Robert Goldsand, Viennese pianist, who gave his début recital in March, and was almost immediately afterward engaged as soloist with the New York Symphony. He gave a second recital in April. As a lad of five he was a mathematical prodigy, but almost as early in life, he showed evidences of musical genius, for he could play Beethoven sonatas and Liszt rhapsodies by ear at the age of six. Between his seventh and ninth years he raced through the Academy at Vienna and passed examinations there before he could stretch an octave. Following his studies at the Academy, Mr. Goldsand became the protégé of Hedwig Kanner Rosenthal, wife of Moriz Rosenthal. He made his first public appearance in Vienna at the age of ten. The young pianist was the soloist with the Cleveland Orchestra at the Springfield Festival just prior to sailing for Europe on May 4 on the Mauretania. Mr. Goldsand will spend the summer and fall studying in Vienna and appearing in recital and concert in the leading cities on the continent. In January he will return to America to fill a large number of concert engagements, which will keep him in this country until May.

#### Cincinnati Conservatory Organizes Juvenile Expression Department

CINCINNATI, June 25.—A juvenile department for expression and dramatic art, under the direction of Bernardine Bonner, has been established at the Cincinnati Conservatory. The course in expression includes voice training with a view to developing a pleasing speaking voice, and elementary work in pantomime for the development of the freedom of the body. Training in dramatic art culminates in opportunity to appear in the Juvenile Theater. "A Children's Home Fairyland" will open the theater in October. Other productions will be given throughout the year.

#### Nellie and Sara Kouns Give Paris Concert

PARIS, June 20.—The American singers, Nellie and Sara Kouns, have given an interesting concert. Both are excellent musicians. They gave solo and duet numbers with much success.

**The David Mannes Music School**  
David and Clara Mannes, Directors  
12th Season begins October 6th  
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## ROME SCHOOL MARKS FIFTIETH MILESTONE

### Noted Performers Heard in Liceo Santa Cecilia Celebration

By Federico Candida

ROME, June 15.—The fiftieth anniversary of the Liceo Musicale of Santa Cecilia was celebrated with much solemnity on June 19. There were present the major citizens of Rome, princesses of Italy, the Governor of Rome, the president of the Academy of Saint Cecilia, the director of Fine Arts and other notables.

Although the Academy itself is of great age—having been founded by Pius V in 1566—the Liceo, or public music school, was opened on March 3, 1877.

A musical program of interest was given on the anniversary. The Madrigalist Romani sang works in four vocal parts by Domenico Alaleona, under the leadership of the composer. These pieces are written with much melodic freshness and were heartily applauded.

Then there were heard in succession three artists, two of whom enjoy a world celebrity, and who were all at one time pupils of the school of Santa Cecilia

—Laura Pasini, Giuseppe De Luca and Beniamino Gigli.

Laura Pasini, the youngest of the three, sang the aria from "Puritani," "Ah, rendetemi la speme." She was warmly applauded for the beauty of timbre and the finish of execution in her singing, attaining also the praise of critics who were present.

De Luca showed again that he possesses a baritone voice that is flexible, smooth, perfectly mastered in song and diction, and an authentic style in classic interpretation. He sang "Care selve" by Handel, "Amarilli" by Caccini, the Serenade of *Don Giovanni*, the air "Aprite un po' quegli occhi" from "Le Nozze di Figaro" and "Girometta" by Sibella. He was given a triumphal ovation.

Gigli sang the Romance from "Marta"; the Lament from "L'Arlesiana" by Cilea; "La Donna è Mobile" from "Rigoletto," "O Paradiso" from "L'Africana"; the "Improvviso" from "Andrea Chenier," and "Una Furtiva Lagrima" from "L'Elisir d'Amore." With each additional aria, the enthusiasm of the auditors gained unusual proportions. The celebrated tenor was in his happiest vocal condition.

Together with De Luca, he gave the duet from Bizet's "The Pearl Fishers," which was acclaimed in the same measure by the gathering.



William E. Walter

### William E. Walter Is Appointed New Manager of St. Louis Symphony

ST. LOUIS, June 25.—William E. Walter has been appointed the new manager of the St. Louis Symphony and secretary of the Symphony Society. He succeeds George R. Robinson who retired at the close of this past season.

Mr. Walter has been connected with many musical affairs, and with the management of orchestras in New York and Detroit. In Philadelphia he was secretary of the Curtis Institute.

SUSAN L. COST.

## PARKER "ODE" SUNG BY YALE MUSICIANS

### Chorus Makes Season's Only Appearance—Symphony Takes Part

By Arthur Troostwyk

NEW HAVEN, CONN., June 25.—An event of interest to musicians was the dedication of the Yale Alumni War Memorial, held in the Hewitt University Quadrangle on Sunday afternoon.

In Woolsey Hall, a performance was given of Parker's beautiful "Ode, A. D. 1919." This melodious opus is performed only at special Yale events. On this occasion, the Horatio Parker Choir made its sole appearance of the season. Assisting were May Bradley Kelsey, soprano; members of the Yale Glee Club, and the New Haven Symphony conducted by David Stanley Smith.

Ralph Linsley, instructor of piano in the Yale School of Music, gave a recital on Saturday evening in the Psi Upsilon House, Wesleyan University.

H. Leroy Baumgartner of the Yale School of Music, was soloist at the dedication of the memorial organ, presented by Harriette Fowler Gunn to St. Peter's Episcopal Church in Milford. The recital preceded the regular service, and was enjoyed by a large assemblage.

### ARTISTS BEGIN SUMMER ACTIVITIES IN CINCINNATI

#### Carreras Heard in First of Recital Series —Conservatory and College Open Sessions

CINCINNATI, June 25.—Maria Carreras gave the first of a series of artist recitals to be presented during the summer session of the Cincinnati Conservatory, on Tuesday evening, June 21. Again did Mme. Carreras display her artistry to advantage. Listed on her program were two Paganini Etudes arranged by Liszt, two sonnets of Petrarch, "Where" and "The Front" by Schubert, and the Liszt "Hungarian" Rhapsody No. 10.

Dr. Sidney Durst, organist, was heard at his alma mater, Miami University, Oxford, Ohio, in the Benton Auditorium, recently. A special feature of this musicale was his improvisation of a familiar melody. For this the audience selected the "Miami" Song.

Lillian A. Ripford, organist of the College of Music faculty, gave a recital on Tuesday, June 21, at the home of Mrs. R. K. Le Blond.

Irene Carter Ganzel presented her class of piano pupils in a recital on June 17. Hugo Sederberg of the Conservatory faculty gave a pupils' recital on Monday evening, June 20.

The Cincinnati Conservatory has opened its summer school with the largest enrollment in its history. Mme. Carreras has begun her piano master



## BARRE HILL Again Triumphs

"PAGLIACCI" IN ENGLISH  
Auditorium Theatre, Chicago  
June 21st, 1927

CHICAGO TRIBUNE—EDWARD MOORE

Also the performance justified itself by the fine singing of BARRE HILL as Silvio—He would have been good in any language.

CHICAGO AMERICAN—HERMAN DEVRIES

Young BARRE HILL, favorably remembered for recent appearance in this city, sang beautifully and I must say I have rarely heard the duet with Nedda so effectively consummated. His singing is impassioned, full of youthful virility and exuberance yet always reinforced by technic.

CHICAGO DAILY NEWS—MAURICE ROSENFIELD

BARRE HILL, a young baritone who as Silvio easily proved himself the most talented and gifted member of the cast, operatically considered. He not only sang his music well, but he put some real action into his characterization and enunciated the English text clearly and distinctly.

CHICAGO EVENING POST—KARLETON HACKETT

BARRE HILL, as Silvio, showed distinctly the voice and talent for the operatic stage.

CHICAGO JOURNAL—FARNSWORTH WRIGHT

There were two stars in this performance—One was ARTHUR DUNHAM who from the conductor's stand held the artistic forces of the performance together with a firm and compelling hand.

In justice it must be pointed out that the only star behind the footlights was BARRE HILL, baritone. He portrayed Silvio, a minor part, but artistically he towered above his fellow singers like a mountain—A splendid vocal equipment, musical intelligence and temperament and a sense of the stage picture made a delineation of the part that was better by many degrees than this reviewer has seen before. He aptly co-ordinated the drama and the music and projected the text without difficulty. The main point was that his audience knew what it was all about and without straining to distinguish the words.

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*Such a record must be the result of great  
the reward of true genius. While this  
interesting to read what is being said  
singer throughout the length and breadth of the country.*

# SCHIPA

LOS ANGELES

When larger auditoriums are built, they will fill them. The Philharmonic presented a program to accommodate the crowd which came to hear the singer last night. He is a commanding tenor—frequency of appearance makes him more desirable.—*Los Angeles Times*, Mar. 1927.

Tito Schipa charmed a capacity audience yesterday afternoon at the auditorium. His program was slightly different in character from his usual repertory, as he touched a deeply religious note in some of his songs with organ, one of which was in a solo position.—*Daily Times*, Mar. 20, 1927.

MIAMI

Schipa thrilled his hearers and won the acclaim that rose even to stamping and cheering. At the end he was called back and responded with a fine vocal performance, in all, to 14 encores.—*Miami News*, Mar. 1927.

SPOKANE

Untouched by artificiality, Schipa's full lyric voice easily displayed his power and grace as a vocalist today.—*Daily Chronicle*, Mar. 1927.

SAN ANTONIO

Tito Schipa is intoxicating. We forgot for a moment all other tenors while listening to his voice, with its perfect diction, Italian, Spanish, French or English. Let us hope that he will find a vehicle be a beautiful operatic singer, and not just a insignificant modern ballad. His voice is a rare gift, and his beauty of tone, artistic refinement, and musicality.—*San Antonio Light*, Apr. 19, 1927.

COLUMBUS, OHIO

The gala audience which sat enthralled by the sweet tones of Tito Schipa at the Auditorium Hall heard the most laudatory comments on his singing. From the soothed loveliness of his voice to the last laughing aside of his wit, the evening was flawless.—*Citizen*, Apr. 19, 1927.

Management

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## PHILADELPHIA

Schipa is a tenor apart from other tenors. To him song seems the natural expression of a musical nature.—*Record*, Nov. 23, 1926.

## LONG BEACH

It was an evening devoted to the purest expression of the art of singing in its most enchanting phases. The gifted Italian has been called the finest lyric tenor of the age. Certainly he has no superiors, and few, if any, equals.—*Press*, April 9, 1927.

## GRAND RAPIDS

His singing is almost effortless, his artistry impeccable and his voice as fresh, beautiful and free from traces of fatigue after singing 19 songs, including the added numbers, as it was at the opening of the program.—*Press*, Oct. 29, 1926.

## WASHINGTON

He gave a program of Italian, French, Spanish and American songs, all in the native languages. The enthusiasm began with his appearance upon the stage. He was brought back many times after each number and he granted anywhere from one to four charming encore songs each time.—*Post*, Nov. 21, 1926.

## DENVER

He has all the qualities that create just the proper atmosphere for a perfect recital. A beautiful voice which he handles with consummate ease, a charming stage presence and unquestionable "musicianship." He gave a recital that will linger in the memories of his hearers for many a day.—*News*, Feb. 25, 1927.

## BROCKTON

Schipa makes such a fine appearance on the platform it is a joy to look at him, and his walk is a delight to the eye. He "walks the king" and he is literally "a smiling son of Italy." He takes the whole world into his confidence and he loves life and sunshine and song.—*Enterprise*, Feb. 7, 1927.

## CHICAGO

I have always found Schipa the recitalist par excellence. The nature and fineness of his voice, its exquisite technic, the delicacy of his shading, all are admirably suited for the intimate charm of the concert platform.—*Evening American*, Oct. 25, 1926.

## DETROIT

No soloist who appears in Detroit in the course of a season is given heartier welcome than Mr. Schipa. A familiar figure has he become hereabout, and one from whom much is expected—and received.—*News*, Nov. 26, 1926.

## SEATTLE

Schipa has sung in Seattle several times in the past; but never, I think, has he achieved a more complete triumph than he did last evening. Recitals by even the most eminent singers often have their longuers, their dull stretches. But dullness never had an opportunity to invade the theatre during Schipa's program.—*Post-Intelligencer*, Mar. 15, 1927.

## SAN FRANCISCO

Tito Schipa, the popular lyric tenor, who has been acclaimed here again and again, alike in concert and opera, gave a recital at Exposition Auditorium last evening with an enormous program which brought him so much applause that it was almost 11 o'clock before he was able to say finis.—*Call*, Mar. 1, 1927.

## WICHITA

Not only is listening to one of Tito Schipa's concerts a musical treat, of rarest privilege, but it is a deep emotional experience as well. No matter what Schipa sang at Wednesday night's performance, the melting, lyric quality of his marvelous voice wrapped the song with enchantment.—*Beacon*, Apr. 28, 1927.

## KALAMAZOO

The fact that this great singing artist possesses a voice of sensuous beauty, together with several other most desirable attributes, makes it possible to chronicle a sensational hit for the tenor when he appeared in recital at the auditorium Wednesday evening.—*Gazette*, Feb. 4, 1927.

# Very Passing Season

*In Last Season  
Season Opened  
Collations*

*of great things actually accomplished,  
while this is evident, nevertheless it is  
being said of this great artist-  
strength and breadth of the land*



## LOS ANGELES

oriums are built, Tito Schipa will Philharmonic proved quite inadequate to accommodate the crowd that thronged to last night. He is a sort of habitue; frequency of appearance serves only more desirable.—*Examiner*, Mar. 4.

and a capacity audience again yesterday at the auditorium. This time his slightly different in character in that deeply religious note in a group of songs, one of which was his own composition.—*Times*, Mar. 28, 1927.

## MIAMI

hears and was met with an ovation even to stamping of feet and end he was called on for a speech with a fine vocal encore. He returned to 14 encores.—*Herald*, Feb. 12.

## SPOKANE

ciality, Schipa's naturally beautifully displayed him the tenor peer.—*Daily Chronicle*, Mar. 12, 1927.

## ST. ANTONIO

cinating. We forgot the claims of, tenors while listening to the Schipa perfect diction, whether he sings French or English; whether the beautiful operatic aria, or a very mournful ballad. He has style, great artistic refinement, and sincerity.—927.

## COLUMBUS, OHIO

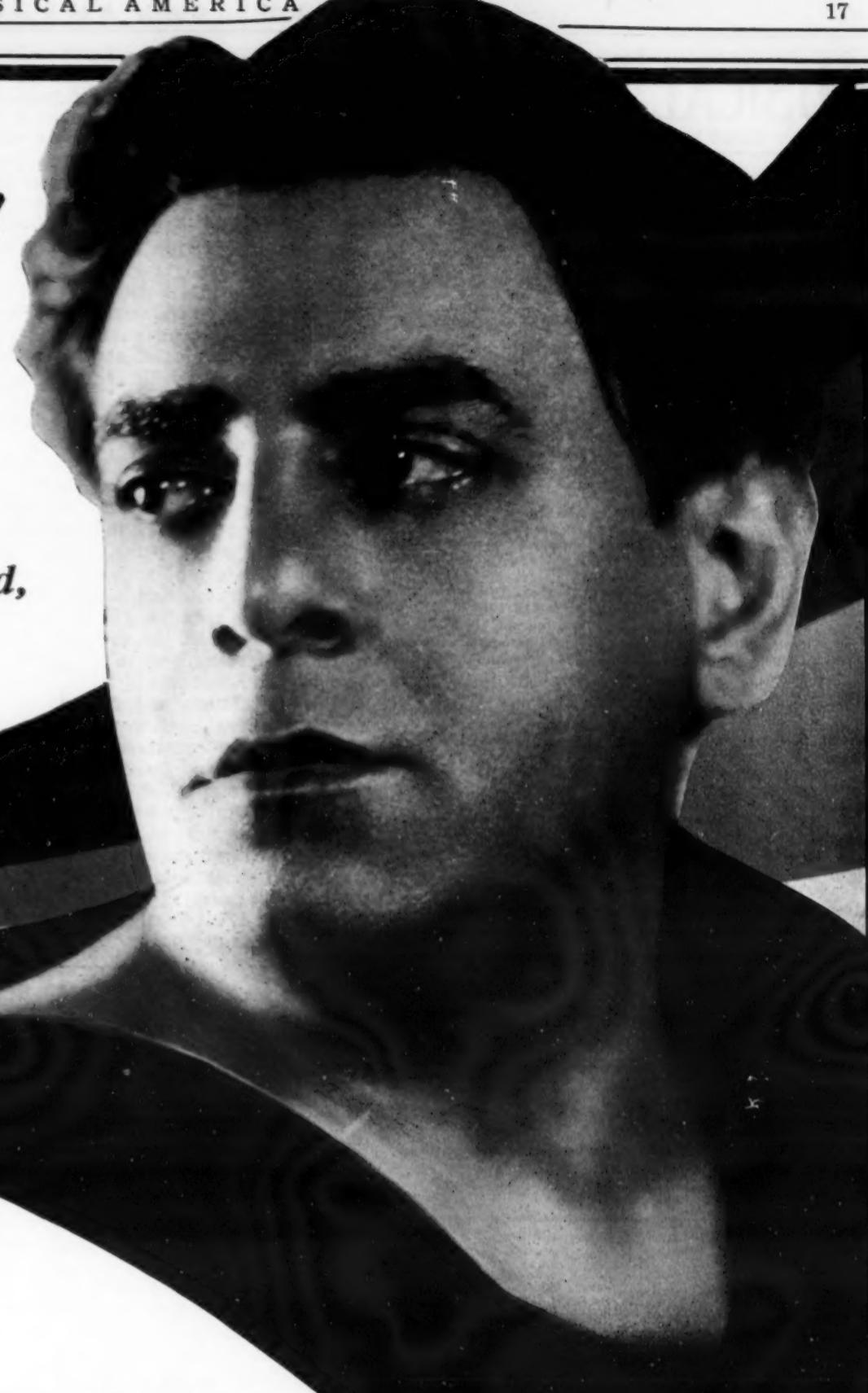
which sat enthralled at the lyric voice of Schipa Friday evening in Memorial Auditorium. The most laudable concert of the year, the soothings of "Amarilli," ending adieu of a gracious encore without flaw.—*Citizen*, Nov. 13, 1926.

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**Mason & Hamlin Piano**



## SPOKANE

An audience that filled the Masonic Temple to capacity sat thrilled last evening at the matchless beauty of Tito Schipa's lyric tenor voice, and at the conclusion of each number showered him with spontaneous and continued applause, such as seldom has been accorded a concert singer in Spokane.—*Spokesman-Review*, Mar. 12, 1927.

## NEW YORK

There was also, as for years past, a crowded stage to greet the most successful of foreign concert stars drawn from current grand opera.—*Times*, Nov. 1, 1926.

## SAN JOSE

Kind fairies only must have been present at the birth of Tito Schipa. One presented him with a phenomenally beautiful lyric tenor voice. Another gave him vivid dramatic ability. Others bestowed upon him a gracious manner, a magnetic personality, and physical graces which have won him the title of "The Adonis of Grand Opera."—*Herald*, Mar. 23, 1927.

## TACOMA

"Perfection" is a somewhat hackneyed word in speaking of all sorts of entertainments, but I know of no other word that will come as near describing the recital of Tito Schipa Wednesday evening. It was a perfect evening of melody given by the premier lyric tenor of the Chicago Opera Company, and a prime favorite upon the concert platform.—*Daily Ledger*, Mar. 10, 1927.

## SACRAMENTO

The paradox of an artist, and one of true Latin heritage at that, singing a group of Italian numbers in an exquisite and gentle manner, without once resorting to tonal melodramatics—this materialized at the Memorial auditorium last night, where Tito Schipa, lyric tenor, appeared before a capacity house.—*Union*, Apr. 3, 1927.

## FRESNO

Perhaps the outstanding qualities in Schipa's singing are his meticulous diction, his perfect breath control, and the sympathetic character of his tone.—*Republican*, Mar. 2, 1927.

**Mason & Hamlin Piano**

## HOUSTON

Not in a long time has Houston enjoyed a male singer as it enjoyed Schipa, judging from the reception he received. And never has it had one more generous with his voice.—*Press*, Apr. 21, 1927.

## CLEVELAND

The exquisite mezzo voice, the full-throated richness of his robust singing and the thrilling high notes that have won him universal acclaim were all in excellent working order, and coupled with this, the artistic perfection of each song made it a truly memorable program.—*Plain Dealer*, Dec. 1, 1926.

## BLOOMINGTON

It is not alone Schipa's voice which pleases. It is the intelligent treatment of the song which displays that voice. He does not lose sight of the emotion which he is portraying in the technique of singing.—*Daily Pantograph*, Nov. 4, 1926.

## LANSING

The audience thrilled to the fire of passionate phrases, the exquisite pianissimo of top notes that were clear but soft as a whisper in a dream, and to a pure legato that can only be described by the one word "limpid."—*State Journal*, Nov. 6, 1926.

## ROCHESTER

The audience, which completely filled the house, was so insistent in its clamor for encores that the program was nearly double its announced length.—*Times-Union*, Dec. 3, 1926.

## ROCKFORD

He gets his crowd. The Wednesday night audience loved him. It loved the way he threw his head back, closed his eyes and softened his tones tenderly; it loved the way he sang his highest, most voluminous notes, with a tremendous vocal power; it loved his engaging smile.—*Republic*, Nov. 11, 1926.

# MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York  
THE MUSICAL AMERICA COMPANY, Publishers  
MILTON WEIL, President and Treasurer; DELBERT L.  
LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant  
Treasurer; LEOPOLD LEVY, Secretary.  
Address, 501 Fifth Avenue, New York.

**MILTON WEIL - - - Editor**  
OSCAR THOMPSON, Executive Editor  
RAY C. B. BROWN, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Marjorie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone Hancock 0796. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CLEVELAND: Helen Barhyte, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven, 321 S. 18th St., and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondent.

ST. LOUIS, MO.: Susan L. Cost, 5533A Cabanne Ave. Phone Forest 6656.

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LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

VIENNA: Dr. Paul Stefan, 7 Hamerling Platz.

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**SUBSCRIPTION RATES (Including Postage)**  
For the United States, per annum..... \$3.00  
For Canada ..... 6.00  
For all other foreign countries ..... 8.00  
Price per copy ..... .15  
in foreign countries ..... .15

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**NEW YORK, JULY 2, 1927**

## A FORGOTTEN FAVORITE

WHILE genius is reasonably certain of abiding fame, talent is, more often than not, doomed to be soon forgotten. This year's observance of the centenary of Beethoven's death has overshadowed many a lesser figure of the past. One of these is Tommaso Traetta, one of the most distinguished and popular composers of his day, the bi-centenary of whose birth fell in the same month as the Beethoven commemoration. The one anniversary was the occasion for unnumbered concerts and encomia, while the other passed unnoticed save by a few musicians and musicographers.

Traetta was born near Naples on March 30, 1727, one hundred years, lacking four days, before the death of Beethoven, and passed away in Venice on April 6, 1779, while Beethoven was in his ninth year. The almost total oblivion into which his music has fallen is in sharp contrast to the international honors he enjoyed.

During the ten years from 1750 to 1760, Traetta brought out nineteen operas in Naples, Rome, Florence, Milan, Venice, Padua, Mantova, Parma and Vienna. In 1768 he succeeded Baldassare Galuppi as court composer to Catherine II of Russia, remaining in St. Petersburg for seven years. Before returning to his native land, he visited England and produced his opera *Germondo* in London. A prolific composer, he wrote forty-two operas, con-

siderable ritualistic music for the church and many smaller works.

Traetta's place in musical history is discussed by Vito Raeli in the June number of *The Chesterian*. "That the present-day eclipse of his music is not at all justified is proved by an examination of any selection of his works," he writes. "Traetta revealed his greatest charm in the freshness of spirit with which so much of his operatic work is permeated and vivified. Although born thirteen years after Gluck, he preceded him in bringing about the second revolution in dramatic musical expression. If it were necessary, it could be proved that Gluck was not unaware that in Traetta he had a great predecessor, because, when the former entertained the latter in Vienna, he caused his nephews to give, as a sign of respect to his guest, a whole concert of arias and other pieces taken exclusively from the work of Traetta.

"The child of peasants, he was welcomed in the palaces of kings and princes, in ducal castles and in the palace of the Doge of Venice—an incontrovertible proof of the 'indescribable fanaticism' which many of his operas awoke. He went from triumph to triumph in the old Italian States, in Austria, Germany, Russia and England, and he was one of the very few, if not the only man of his age, who succeeded in enriching himself by the writing of music. Poor in his youth, he died amid luxuries and honors.

"For uprightness and strength of character he may be compared to Gaspare Spontini and Giuseppe Verdi. His true greatness rests not so much upon his personality and the fecundity of his talent as upon the fact that he applied the force of his characteristic gifts to an important development in the history of musical art. Lockmann considered him the greatest Italian artist in translating the tragic into music, compared the colorfulness of his music to the painting of Titian, and, in regard to the score of his *Antigono*, called him the father of the music of Gluck."

## ART AND ECONOMICS

WHENEVER mankind passes through a period characterized by the predominance of material interests, there is inevitably a renewal of the old dispute over the value of art. That there should be any controversy over this point is due to the difficulty of viewing the contemporary confusion of life clearly. Events and tendencies must be seen in a temporal perspective before they can be appraised. Because our present age is commercial and mechanical, we are apt to draw the conclusion that art is being neglected and that it is falling into a parlous situation.

In the wide survey that embraces all human history, we perceive that art has never been extinguished by materialism. On the contrary, the flowering of art has usually been concomitant with periods of intense commercial activity. The golden age of Pericles in Athens, the Augustan age in Rome, the epoch of the Renaissance, the Elizabethan efflorescence of poetry, drama and music in England were all periods of material expansion. The creative faculty of the mind is stimulated by the time-spirit, and art and commerce may be simultaneous manifestations of the same wave of energy.

At the basis of economics is the simple law of supply and demand, and commercial enterprise consists in manufacturing sufficient supply for a given demand and in stimulating a demand for a surplus supply. Art, however, is not subject to the law of supply and demand, and has an independent existence. It is when commercial methods are deliberately applied in the dissemination of artistic products that there arises the occasion for argument over the value of art. Such argument is possible only on the material plane; on the spiritual plane, there can be no argument whatever.

When commerce undertakes the handling of art as a business speculation, it is confronted with a

## TWO WEEKS' NOTICE ESSENTIAL

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problem that it cannot solve; accustomed to dealing with a quantitative demand, it is faced by a qualitative demand. Art cannot be traded in as one trades in foodstuffs. Aesthetic hunger is as definite a thing as physical hunger, but the two are not measurable by the same standard. All tribulations of impresarios come from a fundamental disagreement between art and business.

## Personalities



Conductor Visits Filmland

Leopold Stokowski is visiting Southern California this summer, dividing his time between Santa Barbara, where he is the guest of Henry Eichheim, composer, and Los Angeles. He recently visited the studio of Douglas Fairbanks in Hollywood. He is shown with the screen comedian, then at work on a new film, "The Gaucho." The Philadelphia Orchestra's conductor expressed interest in the fact that music is used to create "mood" when pictures are being made.

Hamlin—Romance has a way of interfering in everyday routines. In order to attend her brother's wedding, Anna Hamlin, soprano of the Chicago Opera, who is spending the summer at Lake Placid, at the Hamlin summer home, has been making a short visit to New York.

Le Fevre—At the recent Fischler-Spivacke wedding at the Ritz-Carlton Hotel in New York, Carolyn Le Fevre, violinist, had the distinction of being maid of honor and also of playing a group of numbers, accompanied by Harold Spivacke, brother of the bride. More than 300 guests were present. Motion pictures were taken of the ceremonies. Miss Le Fevre played from a balcony, with Mr. Spivacke at the piano below.

Stravinsky—A recent London arrival of much interest was Igor Stravinsky, who came from Nice to make his first public appearance in England in a concert of the British Broadcasting Corporation. He conducted rehearsals for a concert exclusively of his works, scheduled to be given on June 19. It was expected that he would give the first British performance of his Piano Concerto.

Cherkassky—Shura Cherkassky will return to Baltimore next season, appearing in the Albaugh Series. It was in Baltimore that this youthful pianist made his sensational first American appearance in recital upon his arrival from Russia. His gifts were quickly recognized, and today, although he is only fifteen, Master Cherkassky is widely known. However, he feels that "old ties are best," and looks forward eagerly to his return.

Ferir—In returning to the Old World for concert appearances this spring, Emile Ferir, first viola player of the Los Angeles Philharmonic, is renewing artistic ties which are of long standing. Mr. Ferir is scheduled to be heard in a recital at Brussels, his native city. The musician's first ambition in youth was to be a painter, but after entering the Paris Conservatoire and studying under Ysaye, he chose a musical career. He was heard as soloist with the Concerts Lamoureux, the Scottish Orchestra of Glasgow, the London Royal Philharmonic and other noted organizations before coming to the United States.

Morrisey—A highly successful concert, followed by an equally successful birthday party may be said to constitute a perfect day in the life of a singer. Recently in Los Angeles Marie Morrisey enjoyed that particular combination. After she had sung the contralto part in a performance of Henry Hadley's "Music, an Ode" with the Los Angeles Oratorio Society, Miss Morrisey and the artists with whom she appeared together with John Smallman, conductor, sat down to supper in her apartment at the Biltmore. The guest of honor was Julius Balke, of the Brunswick-Balke-Collender Company, whose birthday it was. Miss Morrisey, Mr. Balke and Mr. Smallman responded to toasts and Rafaelo Diaz sang tenor songs. On June 1, Miss Morrisey was a guest of honor at the final dinner of the Los Angeles Gamut Club, at which she gave an informal talk.

# Point and Counterpoint

By *Cantus Firmus, Jr.*

## Lilts on the Ocean Wave

**P**OSSIBLE seasickness aside, the Italian impresario who recently evolved the scheme of an opera house on board a ship had the right idea. The art of musical piracy has here a most suitable setting. Those who distinguish a tune or two snatched from old Verdi in the young opera-composer's product will merely shrug a shoulder. Artists who fail to please will be quietly disposed of by making them walk the plank to a swift and liquid demise.

Seriously, we are told that the marine opera theater will ply between the ports of the Mediterranean and of the Atlantic as well. Instead of transporting twenty baggage-cars to a new booking, the pilot will simply drop anchor where the wind of fortune blows him. At his Neptune call, the audience will come on board as blithely as you please.

Think what authentic performances of Barcarolles there will be—what with the gentle roll and toss of the stage under the tenor's foot!

The audience may very well be "all at sea," as to what the opera is about, but the liquid notes of the soprano will make up for any dampness of the spirits.

### Obdurate William!

**W**ILLIAM JONES teased his sister Nell, Said, "I know where the Gypsies dwell. But you don't!" And so Nell cried, When he just would not confide, "Oh, mother, please make William Tell!"

ALETHEA M. BONNER.

### Not Particular

**H**Ighbrow Host: "Well—what shall we have—a sonata or a concerto?" Lowbrow Visitor: "Thanks, old man—I'd just as soon have a plain Scotch and soda."

COMMON SENSE.

### Musical Family Tree

**A** CORRESPONDENT writes: "My great-grandpa's step-child's step-aunt owns a large Southern plantation. Kindly help me trace the kinship. I feel sure we're blood relations."

N. B.—Certainly, you are related. I advise you to take a jaunt down to see the dear old lady, for she is your Two-Step Aunt!"

A. M. B.

### Progress

**G**AYBUCK—"So your wife is improving in her piano playing?" Gayboy—"Looks that way. At first

Fido used to howl at it, while now he merely yelps!"

### Finis

**T**ED—"I understand that fellow upstairs who's always practising on the flute is a struggling musician?"

Ned—"Yes, and I can tell you that if the boys ever lay hands on him his struggles will be over." J. J. O'C.

\* \* \*

### Dead March

**N**o wonder some tunes are haunting when they are being murdered all the time.

\* \* \*

### Vile

**D**RUM—"I hear you play in an orchestra?"

Sticks—"Yes. Did they tell you I played the bass-viol?"

Drum—"Yes—very."—*Music Jester*.

\* \* \*

### Aural Accomplishment

**A** BOOKING agent wired the terms of several artists to a cabaret management, as follows: "First-class opera tenor, \$1000. Noted comedian, \$5000."

The management wired back: "Why high price for latter? Can he sing?"

Back came the reply from the agent: "No, but he can wiggle his ears most amusingly."

"Engaged at \$5000," came the prompt reply.

Moral: Study music by ear.—Berlin *Tageblatt*.

\* \* \*

### Up to the Minute

**I** HEAR your daughter is singing in opera. What rôles has she had?"

"Well, you see, she held the watch in the Rhine scene!"

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### The Carmagnole

Question Box Editor:

What is the origin of the "carmagnole?"

MME. DEFARGE.

New Orleans, June 23, 1927.

Nobody knows exactly. The tune probably originated in Provence and is said to have been a sailor song from Marseilles. It has also been claimed as a country dance. It was adapted to patriotic words in 1792, during the Revolution.

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### Auber's Operas

Question Box Editor:

How many operatic works did Auber compose? Please list them.

J. G.

Petersburg, Va., June 21, 1927.

He wrote forty-eight in all. The list therefore, is too long for us to give it in full. Of all of them only "Fra Diavolo," "Masaniello," and "Les Diamants de la Couronne" are sung with any frequency now. "Carlo Broschi" is sometimes given in Germany.

### Concerto di Camera

Question Box Editor:

Exactly what is a concerto di camera?

ROBERT JACKS.

Lexington, Ky., June 24, 1927.

The term was used to distinguish the concerto in question from a concerto di chiesa, the former being intended for performance in a room and the latter in church.

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### Deceptive Cadence

Question Box Editor:

What do you call it in music when a piece comes down to the final chord and then when you think it is going to end, it goes off into another key?

FLORA.

Escanaba, Mich., June 25, 1927.

You probably mean a deceptive cadence. You will find this device used very frequently in the music of Massenet.

# STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

## "The Instrument of the Immortals"

### "Des Knaben Wunderhorn"

Question Box Editor:

What is the "Knaben Wunderhorn" that appears so often in the music of Mahler?

H. R. W.

Cleveland, Ohio, June 23, 1927.

It is a collection of German folksong made by Arnim and Brentano and published early in the last century.

? ? ?

they can best be used. Orchestration has more to do with the effects produced than with the method of their production, and inter-ties more closely with composition. It is the broader term of the two. Instrumentation may be regarded as included within orchestration.

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### Brahms D Minor Concerto

Question Box Editor:

Is it true that Brahms' D Minor Concerto was a re-arrangement by the composer of an earlier work?

JOHNSON FAUCETT.

Boston, June 22, 1927.

Quite true. The first two movements were written originally as movements of a symphony in 1854. They were later worked over into a sonata for two pianos and appeared in their present form in 1858.

? ? ?

### About Action

Question Box Editor:

Please give a good definition for the "action" of a piano.

R. G.

Peekskill, N. Y., June 26, 1927.

The mechanical contrivance by means of which the impulse of the player's finger is transmitted to the mechanism actually causing the sound.

? ? ?

### Instrumentation

Question Box Editor:

Are the terms "orchestration" and "instrumentation" interchangeable or is there a difference in meaning?

J. T. F.

Portland, Ore., June 16, 1927.

Though frequently confused, the terms are not absolutely identical. Instrumentation is concerned with the choice of instruments for expressing the musical idea, particularly as to compass and timbre, with details regarding the effective portions of the scale of these instruments, and the combinations in which

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# SURVEY OF EUROPEAN ACTIVITIES \*

## London Likes Marionet Series with Music; Final Span of Opera Overlaps Russian Ballet

Novelties by Modern Composers Are Feature of Season by Inanimate Actors—Covent Garden Produces "Tosca," with Göta Ljungberg and Ansseau, and "Carmen" with Maria Olczewska in Title Rôle—"Trovatore" Has Satisfying Revival—Diaghileff Forces Give New Work, "The Cat," Under Baton of Goossens

LONDON, June 20.—The spring season is drawing to a brilliant climax, with the last week of the Covent Garden Opera season contending for place of first interest with the series of the Diaghileff Ballet Russe. The latter opened on June 13, and is scheduled to bring as novelties, Prokofieff's ballet, "Le Pas d'Acier," Satie's "Mercury" and several revivals.

The Italian Marionet Theater has meanwhile proceeded with its series in the New Scala Theater. This fascinating group of puppet-players is presented in a program of the utmost interest and novelty. To be sure, the form of art is rather a specialized one, and perhaps not as appealing to the vast majority as the thrill of seeing prominent singers or dancers in the flesh.

The latest bill has again included a version of Donizetti's "Elixir of Love," very amusingly and artistically portrayed, and with some fair singers. The other features of the program are a comic opera, "Willow Pattern Plate" with music by Gerrard Williams, and "Sheba," an Oriental fantasy with a score by Julia Chatterton, utilizing Eastern color and instruments.

### Verdian Tunes Delight

The Covent Garden revival of "Il Trovatore" had a good reception. In fact, Verdi came off quite the hero of the final weeks of the season, apart from the fact that there is much popular interest in the magnificent spectacle of "Turandot." It may be said that "Aida" was the best-sung Italian work of the season, with Grete Stückgold as a beautiful-voiced heroine and Maria Olczewska as a noble-toned Amneris. Aureliano Pertile, who is remembered for his activity at the Metropolitan a few years

### More Music in British Schools Urged by Hadow

LONDON, June 15.—A vivid plea for more extended teaching of music in State schools was urged by Sir Henry Hadow recently. The occasion was his participation in the annual conference of the Association of Education Committees at the Caxton Hall when Sir Henry gave an address on "The Place of Music in Education." "Music is not a drug, but a diet," he declared, "and even its physical vibrations have a salutary effect on the nervous system. Children should be taught to read Beethoven as they do Shakespeare." Sir Henry advocated corporate singing every day in the schools as a valuable method of evoking comradeship and as stimulating, and yet controlling, the emotions. "You cannot be in a bad temper when you are singing," he said.



Reproduced with Acknowledgments to "Musical News and Herald"  
The Italian Marionet Theater, Showing Stage and Manner in Which the Puppets Are Operated, While the Musical Scores Are Performed from the Wings by Hidden Musicians

ago, also won an unusual popularity in his London début, particularly with his singing as Radames.

"Il Trovatore" had a German prima donna in the rôle of Leonora—Frida Leider, who showed that her exemplary, open-voiced production was equal to the melodic style of this work. Mme. Olczewska, as Azucena, had fine opportunities for dramatic intensity and colorful song. Pertile was the Manrico, revealing a ringing-voiced and generally supple style. Armando Borgioli was the Di Luna.

The production of "Tosca" had to be given without its contemplated star, Maria Jeritza. Göta Ljungberg assumed the part with considerable success. Her voice is strong and pleasing, albeit sometimes a trifle hard in taxing moments. The real star of this performance was Fernand Ansseau of the Chicago Opera, who proved again one of the most exquisite vocalists of the series in his singing as Cavaradossi. Stabile as Scarpia showed again his familiar prowess.

The Italian répertoire has had an excellent leader in Bellezza.

Mme. Olczewska's Carmen was awaited with some interest. This admirable artist, so accomplished in rôles of a varying type, proved her versatility. She is not, perhaps, ideally fitted in temperament, but the portrayal had con-

siderable interest and was well sung. Ansseau, here on his native ground, gave some of the finest singing of the series as Don José. Delia Reinhardt was a newcomer of some appeal as Micaela. The veteran, Marcel Journet, cared sonorously for the rôle of Escamillo.

The season has thus drawn to a close with fewer spectacular features, so far as individual artistry is concerned, than in last year's span. The Italian performances were often rather hastily cast, owing to illness and other difficulties. The highly international casts—though they added a certain interest—did not always make for the greatest homogeneity of performance.

### Slavic List Opens

Something of fevered haste was apparent in the opening performance of the Diaghileff forces at the Princes Theater on Monday, June 13. The company had concluded its Paris series only on the preceding Saturday night, and many truck-loads of costumes and scenery had to be rushed across the channel. The wonder was that any performances could be given under the circumstances. The fact that the scheduled novelty, Sauguet's "The Cat," had to be postponed was easily forgivable.

Eugene Goossens again occupied the conductor's chair with distinguished

musical results—as he did in last year's London season. The opening bill brought the familiar "Petrushka," "Carnaval" and "La Boutique Fantasque." There were also a number of piquant short divertissements. Leonide Massine has returned as male star of "Petrushka," an elaborate mastery of technic being shown, if not great poignancy.

The second bill again included old favorites—"Cimafontana," "The Three-Cornered Hat" of de Falla, and "The House Party" by Poulenc.

"The Cat," given at a subsequent performance, is an engaging trifle based on an Aesop fable, and with some diverting and occasionally poetic music by Henri Sauguet. Serge Lifar as the hero of this tale was especially lithe and delightful. On Thursday Berners' "Triumphant Neptune" was given again.

### Concert Notables Appear

In the concert sphere there have been several events of considerable interest in recent days. Hermann Scherchen of Frankfort, one of the most notable of the younger German conductors, led a program by the orchestra of the British Broadcasting Corporation. This list had only one modern work—Schönberg's "Verklärte Nacht"—which he conducted with great clarity and command of mood. The rest of the program was made up of Bach's Second Suite for flute and strings, Schubert's "Unfinished" Symphony and two Wagnerian excerpts.

The second appearance of Fritz Kreisler within a few weeks was a brilliant event. The King and the Queen were in attendance and received the violinist in the royal box. Kreisler played "God Save the King" with double-stopping, while the entire assemblage rose and



Maria Olczewska, Contralto, Who Will Be Heard With the Chicago Civic Opera Next Season. She Has Sung Leading Rôles in the Covent Garden Season This Year

sang the anthem; and after this ceremony the royal party withdrew. The concert was given at the Albert Hall for the benefit of Queen Mary's Hospital. The program included the Mendelssohn Concerto and groups of shorter pieces. The audience was a very large one.

An occasion of much interest was the two-piano recital given by Myra Hess and Harold Samuel on a recent Saturday afternoon in the Wigmore Hall. It was a privilege to hear two such distinguished artists in this form of recital. A feature was Bach's C Minor Concerto for two claviers. The hall was completely filled.

Nikolai Orloff has returned to give a Chopin recital at the Wigmore—an evening of music played with frequent beauty of the most compelling sort.

A feature of the recent concert of the Bach Choir, listing works of other composers this time, was a first performance of Holst's "Assemble, All Ye Maidens," a setting of a poem by Robert Bridges. It is scored for soprano solo, women's chorus and strings. The work is marked by simplicity of vocal line and some complicated time-signatures. Dora Labette was the soloist. The work, conducted by Vaughan Williams, proved so popular that it was repeated.

## Vienna Opens Festival Weeks with Brilliant Choral Program by 2000

VIENNA, June 10.—Vienna's Festival Weeks began on June 5 with a notable evening ceremony held in the brilliantly lighted place before the Municipal Hall. As the hands of the clock pointed to nine, fanfares were sounded from the tower by trumpeters.

Following this, a chorus of 2000, massed in the open square before the City Hall, sang Beethoven's "Die Ehre Gottes in der Natur." There were addresses by President Hainisch of the Austrian Republic, who officially declared the festival open; and by other speakers.

The evening's ceremony was concluded with a series of open-air concerts by military and other bands in various parts of the city. Processions and illu-

minated fountains also lent brilliance to the evening.

### Visiting Choir Heard

Open-air concerts of orchestras and choral societies, among the latter the famous Dutch choir "Apollo," will be one of the attractions planned. Mozart, Kienzl and others are on the program of the Opera. The theaters will give a comprehensive review of the Austrian light opera during the last hundred years, and will present the works of prominent living Austrian playwrights, among them Arthur Schnitzler and Hermann Bahr.

Max Reinhardt will present Vollmoeller's "Miracle" with Lady Diana Manners, Rosamond Pinchot and Ganna Walska as stars.

A number of sport and other events are also being held during the period.

# ❖ NEWS FROM CONTINENTAL CENTERS



## Germany Offers Galaxy of New Stage Works

"*Heliodor*," Operatic Tragedy of Plague-Stricken Florence, by Gustav Kneip, Has Krefeld Hearing—"Trimalchio's Supper," Pantomime Based on Petronius, with Score by Bodo Wolf, Produced in Darmstadt—Hubert Pataky's Ballet, "*Prometheus*," Given at Wiesbaden—"The Miracle," Opera by Josef Eidens, Founded on Björnson Play, Has Dortmund Première

KREFELD, June 5.—Krefeld, which is making preparations for the notable annual composers' festival of the General German Music Society, to be held this month, has recently given a première to a new opera, "*Heliodor*," by Gustav Kneip, heard at the City Theater.

The libretto, by Walter Ilges, tells of the visit of the poet *Heliodor* to Renaissance Florence, a city then in the grip of a deadly plague. On the street he sees a girl of noble family, *Helena Bianchi*, accosted by one of the plague-stricken, and saves her from contagion. In doing so, he himself is infected. Superstition of the period dictates that only by winning a virgin can he protect himself from the sinister disease.

### Specter of Plague Appears

Now, he has recognized in *Helena* a boyhood love. She returns his passionate avowal, but confesses that she is betrothed to *Prince Umberti*. When he would press his wooing, she flees from him, preferring unhappiness to breaking her vow.

Gay wedding festivities at the palace of the *Prince* are revealed in the second act. The opening of this act gives opportunity for some colorful and lively

music. The entrance of tragedy comes when a servant falls, attacked by the disease. Uproar ensues, the wedding is broken up and even the *Prince* leaves his bride alone to flee in his terror.

*Heliodor*, who has perceived the approach of the illness, comes to make a last farewell to *Helena*. She determines to follow him in life or death. The opera ends with a fervent duet.

The score lacks individual accents, being obviously the work of a young composer. He has neglected the lyric opportunities of the love duet in the first act. The use of rather gruesome harmonic effects are among the best things in the opera. The predominant note is one of emotional poignancy, in spite of the brief wedding festivities. The scoring is overladen, making the task of the vocalists hard. The dramatic power, however, promises better achievements for the future.

The stage was directed by Theo. Werner, and the opera conducted by Franz Rau. The chief singers were Anita Quester and Richard Dresdener. The work will be repeated during the Festival.

### Ancient Satire Revived

DARMSTADT, June 3.—Petronius' description of the banquet given by the parvenu, *Trimalchio*, in his "*Satyricon*"—

one of the most vivid passages in ancient literature—formed the basis for a new scenic pantomime by Bodo Wolf, which was recently produced for the first time at the Hessian Landestheater.

It can hardly be said that the musical translation of the ancient satire was successful. The composer sought to employ a modern idiom of earnest character, unfitted for the subtle comic shafts and character delineation of the burlesque action. He reached his best effects in the finale, which departed from the original in introducing a Dance of Death.

The composer has an interesting theory of harmonic structure, which he calls "amodial music." This seeks to dispense entirely with melodies built up on the common chord. This has the disadvantage of imprisoning his fancy in a straight-jacket of theory. It was, furthermore, unsuited to the antique character of the story. But, nevertheless, in the climax he contrived to give force and interesting unity of music and action to his work.

The work was conducted by Schuh, and the stage directed by Hüsgen. The dance production was interesting.

### "Philosophical" Music

DORTMUND, June 4.—"*Das Wunder*" ("The Miracle"), a new opera by Josef Eidens, was given its première at the City Theater here recently. It is after a libretto by Willi Aron, based on Björnson's play, "Beyond Our Power."

The story is noted for its embodiment of Björnson's oft-repeated belief that miracles are the result of childish cravings by the human mind, not satisfied with the truth and beauty of Nature as it exists. The central figures are the pastor, *Sang*, and his bedridden wife, *Clara*. The faith of the former is such that supernatural cures are attributed to him in the village. The climax of the

Furtwängler to Lead 1928 Heidelberg Festival

WILHELM FURTWÄNGLER, who recently conducted a notable series with the Berlin Philharmonic at the Heidelberg Beethoven Festival, has promised to lead a festival of romantic music in the same city next summer. He was named honorary doctor of philosophy by the University. The three days' festival this year brought some unusual programs, including a performance of the E Major Piano Concerto, with Edwin Fischer as soloist, and the composer's symphonies.

drama comes when *Clara* rises from her bed miraculously to the chanting of the assembled villagers, but falls dead immediately, as does her husband also when he realizes the folly of his desire.

There is much of philosophic discussion and argument in this play, but very little dramatic action until the immediate close. This was fatal to the stage effectiveness of Eidens' score. It impressed as an interesting attempt at declamatory setting of a "psychological" text, but the music was not vital enough to make up for the lack of action.

### "Heroic Dance Play"

WIESBADEN, June 5.—The Wiesbaden Kurhaus was recently the scene of a première given to Hubert Pataky's "*Prometheus*." The composer designates this a "heroic dance play." The choreography was arranged by Max Terpis, ballet master of the Berlin State Opera.

Pataky is best known as composer for his opera, "*Traumliebe*," a somewhat melodramatic triangular story of somnambulism, which was given its première in Weimar in 1925. He has shown in his work a tendency to analyze psychic states by his employment of modern harmonic means.

## Polish Festival Arouses Much Interest in Prague

PRAGUE, June 10.—Much interest was aroused here by a Polish Music Festival, held during the first part of May. There was a series of concerts, in which the works of leading Polish creative figures were brought to attention.

One concert was devoted to works for orchestra, another listed chamber and vocal pieces. A ballet list and a lecture illustrating the historic course of this nation's music were other features.

Prominent among the figures who appeared in the programs were Karol Szymanowski and Ludomir Rózycki, composers; Gregor Fitelberg, conductor; the Bohemian and the Lhotzky-Sevcik string quartets, and Bronislaw Huberman, violinist.

Among the works heard were Rózycki's ballet, "Pan Twardowski," produced at the National Theater; the same composer's Piano Quintet; Szymanowski's Third Symphony, Violin Concerto, String Quartet and miscellaneous songs—the latter sung by the composer's sister, Mme. Szymanowska; Jan Kaminski's Violin Sonata and other compositions.

In all this music there was a strong international influence, despite the native strain. Modern harmonic color was liberally displayed. The music of Szymanowski was, perhaps, the most vital in freshness and fancy.

A historical lecture on the polyphonic period in Polish music was given at the State Conservatory by Mme. Grafzinska.

### Düsseldorf Holds Beethoven Festival

DÜSSELDORF, June 12.—The city of Düsseldorf held a notable Beethoven Festival from May 17 to June 1. The performances included all the symphonies, three piano concertos and the Violin Concerto. Soloists were Elly Ney, Carl Friedberg and Edwin Fischer, pianists; Adolf Busch, violinist, and a number of vocalists. Hans Weisbach, the general music director, conducted.

## Dresden Sees Local Première of "Khovantchina"

DRESDEN, June 20.—Moussorgsky's "*Khovantchina*," which was given its German première at Frankfort in 1924, has just had its first hearing at the Dresden State Opera. A curious medley of choral scenes, a few impressive moments of individual action—considerable argument about the Old and the New Russia as it stood before the parting ways in the time of Peter the Great—such is this "folk-drama with music," as it is subtitled.

Moussorgsky depended this time not on a drama which came ready to hand, but evolved his own text. Thus he had the advantage of securing a theme which should fall in with his creative trend. He had Stassoff as aide and reviser in his literary task; but the final verdict is probably that the composer was not a skilled enough dramatist to give unity to his work.

The musical score was a long time in gestation, and, despite endless corrections by the composer, was left unfinished at his death. As in the case of "*Boris*," Rimsky-Korsakoff, his musical "executor," performed a labor of love by assembling, completing and orchestrating the sketches. The first performance was given in Petrograd in 1885.

### Old vs. New Order

There are those who claim for "*Khovantchina*" fuller revelation of the composer's message than is found in "*Boris*."

The story of "*Khovantchina*" is by now fairly familiar from the various sporadic productions which have been given the work, in Russia and elsewhere. Briefly it tells of the struggle between the new age as embodied in the theories of Peter the Great (who aimed at a Western European culture) and the remnant of Old Believers, who clung to the old Slavic faith represented in this opera by a religious cult, headed by a patriarchal leader, *Dosistheus*.

There is an effective prelude depicting dawn in Moscow. The first act shows the Square before the Kremlin, where *Prince Ivan Khovantsky*, captain of the Tsar's guard, and himself ambitious to seize the throne, urges his soldiers to resist the royal power. He is the leader of the reactionary movement. Here comes the heroine of the opera, *Marfa*, a discarded love of *Prince Andreas Khovantsky*, and is rescued from a beating by *Dosistheus*, who also interposes to save *Emma*, a German girl, whom the dissolute *Prince Andreas* is pursuing.

Act II shows the castle of *Prince Galitzin*, who sways between his allegiance to the Old and the New. To him comes the intriguing Boyard, *Tchaklovity*, with the news that the Tsar has ordered the revolt of the Old Believers put down.

Meanwhile, in Act III, *Marfa* pours out her woes of spurned love in a lovely air in the Moscow street. *Tchaklovity* enters to address a ringing prayer to the Deity for the protection of Russia. A Scribe comes, running, to report in a highly "nervous," syncopated passage, that the revolting guard of the Tsar has been defeated; and *Prince Ivan*, who appears at his door, tells the people that the time for resistance is past.

The first scene of Act IV, in the rural seat of *Prince Ivan*, has a pleasing interlude of dancing Persian slave girls. This tableau lends itself well to brilliant stage display. *Ivan* prepares to go with *Tchaklovity* to the council of the Empress, in the belief that his part in the insurrection has been overlooked. But assassins stab him on the threshold.

### Death on a Pyre

The guardsmen, on the way to execution, are next revealed, surrounded by their realistically wailing wives. Suddenly a mysterious pardon is sent from the Empress' palace. The final scene—in many ways the most effective of the drama—shows the Old Believers, headed by *Dosistheus*, preparing to die on their own funeral pyre, *Marfa* and *Prince*

*Andreas* among them. As their hymns rise above the flames, the trumpets of the Tsar's soldiers are heard sounding the paean of a new day.

There are many very characteristic passages, pages of real genius in the work—notably the very original portraiture of the crowd in its various moods. Here Moussorgsky had to work with his favorite material. The interlude of the dancing slave girls is richly barbaric in effect. Several solo airs, such as the heroine's love plaint and *Tchaklovity's* patriotic song, are beautifully melodic. Finally, there are a number of graceful folk-choruses, drinking songs and the like. Old church modes are employed in the scenes of the religious sect, Aeolian and Phrygian modes. These choruses are built up nobly. But, on the whole, despite many beauties, it is doubtful whether the very loose framework of the drama will ever permit it to equal "*Boris*" in popularity.

### Production Has Merit

The production at the Dresden State Opera had some careful preparation. Nikolai Benois designed scenery that had a true Russian stamp. The stage was directed by Issai Dobrowen, a musician who is of Slavic birth and is known as a composer. He also conducted in the absence of Fritz Busch, who has been fulfilling engagements in Holland. The choruses had been trained to good effect by Hintze.

The chief rôles were assigned to Helene Jung, an excellent contralto, as *Marfa*; Ivar Andresen, a sonorous bass, as *Prince Ivan*; the well-known baritone, Friedrich Plaschke, remembered for an American visit with the Wagnerian Opera Company, as *Dosistheus*; Curt Taucher, recently of the Metropolitan Opera, as *Prince Andreas*; Paul Schöfle as *Tchaklovity*; Max Hirzel as *Galitzin*, and, in other rôles, Eugenie Burkhardt and Hanns Lange.

The reception was cordial, but whether the work can hold the répertoire is still open to question.

**Boston "Pops" Bring Overture by Woman**

BOSTON, June 25.—On Sunday, June 19, the Boston Symphony "pops" season entered upon its eighth week, under the baton of Alfredo Casella. The special nights were: Sunday, symphonic program; Monday, University Club; Tuesday, request night; Wednesday, Russian program. A feature of the Monday evening concert was the enthusiastic reception accorded to Margaret Starr McLain, a young, highly gifted Bostonian, for her Overture, "Durochka," a work showing extraordinary musical gifts and skill in orchestration. Mr. Casella paid warm tribute to the young composer.

HENRY LEVINE.

## Boston Activities

June 25.

A piano recital and competition for honors in piano playing were held by the junior and advanced pupils of Gladys Posselt at the Ondricek Studios, Thursday evening, June 16. Unusual talent was displayed by a majority of the performers and an enthusiastic audience showed its appreciation.

The program included compositions by Bach, Weber, Saint-Saëns, Posselt, Rachmaninoff, Nevin, Sinding, Chaminade, and Mirovitch. In the junior competition, Ida Borracci was selected as the pianist giving the best performance of a sonata by Kuhla. In the advanced class the gold pieces were awarded to Aurore Moreau of Medford and Sally Siegel of Mattapan, both of whom played with expression and fluent technic. Other students who performed were: Elaine Anderson, Etta Siegel, Edith MacDonald, Beatrice Horwitz, Martin Luther Saraf, Mary Diamond, Barbara Douglas, Gurney MacDonald, Marion Rauskolb, Eileen McDavitt, Perley Collins, Margaret Rinehart, Helen Bashian, Dorethea McCarthy, Molly Grimshaw, Eleanor Carpenter and Philip Scott.

The judges were Jean Crockwell, Ida L. Pierce and Emanuel Ondricek.

Many members of the Massachusetts Federation of Music Clubs are attending performances at the Capitol Theater, where Hazel Hallett, winner of the piano prize contest conducted by the National Federation of Music Clubs in Chicago last April, is appearing daily. Miss Hallett, pupil of Mary O'Brien, is enrolled under the auspices of the Massachusetts Federation for the National contest. Local members are much gratified at her success. Miss Hallett appeared last winter as soloist with the People's Symphony under Stuart Mason.

Frank Watson, pianist, and Minnie Stratton Watson, mezzo-contralto and teacher, have opened their summer cottage at West Harwich, Cape Cod, Mass., where they will spend the holidays. On Thursdays of each week, Mr. Watson will return to the city to teach a summer piano class at the New England Conservatory and Mrs. Watson will be in her studio. Mr. and Mrs. Watson were acclaimed in a joint recital at Repertory Hall before a representative gathering of music lovers on the evening of May 26.

Claudine Leeve, dramatic soprano, sails on the Homeric, July 2, for a summer sojourn in Europe.

Willard Erhardt, tenor, of this city, at present concluding his voice lessons under Parola, in Milan, will spend the month of August at a friend's villa in Perugia, Italy.

Ary Dulfer, violinist, presented some of his pupils in the Recital Hall of the

New England Conservatory recently. There was a large attendance, and each student gave an excellent account of the year's work. Assisting artists were Carl Barth, cellist, and Arthur Fiedler, viola player and pianist. The pupils participating were Ruth Duff, John Monticone, Edward Hutchins, Ricca Brehoff, Bernard O'Connor and Frank Chickerling.

W. J. PARKER.

### Young Conductor Wins Signal Boston Success with Orchestral Forces



Photo by Boris

Arthur Fiedler

BOSTON, June 25.—Arthur Fiedler, a versatile member of the Boston Symphony, has within the past year won his spurs as a young conductor of signal abilities. He is the conductor of the Boston Sinfonietta, composed of members of the Boston Symphony, which has given concerts throughout New England, notably at the Harvard Musical Association.

Sharing the program with Nina Tarkovsky in Symphony Hall, Mr. Fiedler conducted his Sinfonietta with skill and introduced Honegger's "Pastoral d'Été" to Boston.

Mr. Fiedler also conducted thirty-four players from the Boston Symphony in a concert given at the Museum of Fine Arts. Greater honors befall him when, at the close of last season, he was called upon to conduct a Boston Symphony "pops" concert. And more recently he was invited to conduct the orchestra again in the absence of Alfredo Casella.

HENRY LEVINE.

#### Elizabeth C. Allen Is Secretary of Paderewski Prize Competition

BOSTON, June 25.—In connection with the Paderewski Prize Competition, details of which were published in last week's issue of MUSICAL AMERICA, announcement is made that Elizabeth C. Allen is secretary of the Fund. All manuscripts are to be sent to Miss Allen, at 296 Huntington Avenue, Boston, on or before March 1, 1928. They must be sent under an assumed name or motto, accompanied by a sealed envelope containing the composer's real name and his address, together with a birth certificate or other satisfactory evidence that the competitor is either an American-born citizen or was born abroad of American parents.

W. J. P.

#### Meriden Musicians Marry

MERIDEN, CONN., June 25.—Arline Miller Kendrick, of this city, was married on June 11, to Philip Asbury De Graff, formerly of Homer, Mich. Mr. De Graff is baritone soloist at the First Baptist Church of this city. Mrs. De Graff is also a singer.

W. E. C.

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## New England Conservatory Confers Its First Bachelor of Music Degree

Former Governor Cox Addresses Graduates at Commencement Exercises in Jordan Hall—Students Give Musical Program—Prizes and Scholarship Awards Are Announced—Building Extension Will Be Ready for Occupancy Within Year

BOSTON, June 25.—Conspicuous in the history of the New England Conservatory was the awarding for the first time of the degree of bachelor of music at commencement exercises in Jordan Hall on June 21. Permission has recently been granted by the State Legislature to the Conservatory to confer collegiate degrees.

Ruth Elizabeth Austen, of this city, is the first recipient. Her thesis was entitled "A Genealogy of Nineteenth Century Violinists." Miss Austen, a



Ruth Elizabeth Austen the First Student to Be Awarded Bachelor of Music Degree by the New England Conservatory

graduate of Radcliffe in 1921, has since been studying and teaching in this city. Her Conservatory degree is issued "with honors for concentration in the field of musical research."

Highest honors in supplementary subjects were awarded to Iva Mae Musbach of Le Mars, Iowa, who is a pianist, a pupil of F. Motte-Lacroix. Honors went to Evelyn Ruth Beacher, Mary Elizabeth Hilbush, Philip Homer Barnes, Ina Payne Brathwaite, Ruth Olivia Burnham, Doris Lila Grant, Raymond Fred Hill, Glenn Naomi Kirkpatrick, Mildred Kidd, and Florence Mae Wild of the piano department; Ruth Bampton, Stanley Bentley, Lloyd Wesley Broome, Eleanor Alice Clewey, Valmond Henry Cyr, Helen Julia Foster, Rowland Barnes Halfpenny, Dowel Price McNeill, Ernest Calvin Schultz, and Florence Mae Wild, organists; Mara Eleanor Cleaver, Mildred Margaret Veronica Nichols, Maurine Palmer, and Leone Reynolds, vocalists; Nicholas Demi Gualillo, violin; Harriet Eldred Curtis, cello; Jerome Don Pasquali, clarinet; Isabelle Josephine Lynch, Ethel Stanlie MacCormack, and Stanley Clement Słominski, public school music course.

#### Special Honor List

Special honors were announced as follows: in solfeggio and musical history, Mildred Kidd; in counterpoint, Stanley Bentley and Powell P. McNeill; in ensemble playing, Luise Hedwig Bube, Madeline Violetta Coleman, Ruth Olive Culbertson, Jeannette Adrienna Giguere,

Rossanna McGinniss, Elizabeth Hunt Travis, Ione Coy, Morris Louis Feldman, Harriet Eldred Curtis and Alexander Mark.

The Mason & Hamlin prize was awarded to Luise Hedwig Bube; the Samuel Carr scholarship, to Rowland Barnes Halfpenny and William Shuford Self.

Winners of the Endicott prizes in composition were announced as follows: Herbert Boardman, for a dramatic overture for orchestra; Edward Jenkins, for a choral piece with accompaniment; Elizabeth Schulze, for a set of five songs, and Lucille Monaghan, for a group of five piano pieces.

The following major scholarships were awarded for the school year 1927-28 as follows: Baermann, Rosita Escalona; Brown, Beatrice Perron and Naomi Trombley; Langshaw, Emma Roche and Isabelle Crockford; Converse, Louise Furman, Lucille Monaghan, Morris Feldman and George Humphrey; Evans, Henry Clay, Amelia Lavinson, Mary Fishburn, Maurine Palmer, Margaret Neilson, Mildred Nichols, Marion Wardell, Ruth Collins, Pierino Di Blasio and Alexander Mark; Sampson, Stella Gorse.

Former Governor Channing H. Cox, a member of the board of trustees, addressed the 131 graduates. He complimented the class upon its attainment and gave special praise to the concert which was a feature of the exercises.

Those who appeared on the commencement program were Rowland Halfpenny, Helen Elizabeth Watlington, Marion Messinger, Florence J. Barbiers, Morris Louis Feldman, Leone Reynolds, Maurine Palmer, and Luise Hedwig.

Commencement closed a successful year. About 3500 pupils were enrolled at the Conservatory, so that a demand for greater facilities has been increasing. The \$500,000 addition on the Huntington Avenue frontage, which will greatly improve the facade as well as accommodating an influx of new students, will be ready for occupancy within a year.

W. J. PARKER.

#### Commencement Concert Heard in Lewiston

LEWISTON, ME., June 20.—Very enjoyable was the Bates College commencement concert, given in the chapel on Sunday evening. H. W. Ruwe's lyric tenor voice interested the audience, as did the singing of Earl Blenheim, bass. Mary Merker, soprano, was successful in operatic numbers. An unusual number was an organ and piano duet played by Seldon T. Crafts, head of the music department at Bates, and W. A. Goldsworthy of New York, guest organist. Resident musicians taking part in the program included Exilia Blouin, Helen Foss, Allan B. Smith, and Edwin A. Goldsworthy.

A. F. L.

#### St. Louis Pupils Heard in Recital

ST LOUIS, June 25.—Music by Haydn, Bach, Tchaikovsky, Debussy, Brahms, Chopin, Godard and Krohn was heard at the concert given by pupils of Ernst C. Krohn in the Ottmar Moll Piano School on the evening of June 17. Performers were Irene Miller, Ruth Pankau, Ellen Jane Freund, Dorothy Bennett, Rita Goldman, Nadean Hollman, Virginia Hausman, Edwin Montague, Virginia Doyle, Morris Feldman, Martha Russell, Stephen Freund, Marion Pfingsten, Ellen Graf, Kathleen Wallace.

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## Music Schools in Chicago Bestow Many Diplomas in Annual Graduations

Honorary Degree of Doctor of Music Given by Chicago Musical College to Edward Collins, Who Conducts Première of His "Irish" Rhapsody at Exercises—American Conservatory Holds Forty-First Commencement—Awards Granted by Bush

**C**HICAGO, June 25.—Graduation exercises have been held in the last few days by some of Chicago's prominent musical schools. In several instances very large classes of graduates were presented with diplomas. The sixty-first commencement concert and exercises of the Chicago Musical College, held in the Auditorium Theater on Thursday night, were made memorable by the first performance of Edward Collins' "Irish" Rhapsody, conducted by the composer, who received on this occasion the first honorary degree of doctor of music ever conferred by the College. The work was performed with verve and spirit by the Chicago Musical College Symphony of eighty members, which played with fine musicianship.

### Grainger Conducts

Leon Sametini conducted Dvorak's "Carnaval" Overture and also led the concertos. Percy Grainger led the players in three of his own compositions, in which the orchestra was assisted by the following performers on five pianos: Ralph Dobbs, Chicago; Evelyn McConchie, Salina, Kan.; Constance Metzger, Chicago; Marshall Sumner, Sydney, Australia, and Elmer Tidmarsh, Albany, N. Y.

Pearl Walker Yoder, soprano of Mount Morris, Ill., and Robert Long, tenor of Seville, Ohio, sang the vocal solos in the "Colonial Song." The other two Grainger numbers were "Handel in the Strand," and the familiar "Shepherd's Hey."

Features of the program were the playing and singing of the prize-winners in the recent contest in Orchestra Hall, for which the orchestra, under Mr. Sametini's skillful baton, played musically accompaniments. Marie Crisaf-

fulli of Chicago, played the first movement of Beethoven's Piano Concerto No. 3, in C Minor. Sam Thaviu of Evanston, Ill., gave the romance and finale of Wieniawski's Violin Concerto No. 2, in D Minor. Ruth Orcutt of Gillespie, Ill., played the first movement of Rachmaninoff's Piano Concerto No. 2, in C Minor. Lydia Mihm of River Forest, Ill., sang the "Bell Song," from "Lakme."

After prayer by the Rev. Alfred Newberry, rector of the Church of the Atonement, Herbert Witherspoon, president of the College, made an address, and then awarded the prizes and medals and conferred the degrees. The Auditorium was filled to capacity.

### Collins Honored

Mr. Collins, who received the only honorary degree of doctor of music bestowed by the College in its sixty-one years of existence, was born in 1889 at Joliet, Ill. He studied first with his sister and later at the Chicago Musical College with Rudolph Ganz. He afterward studied in Berlin at the then Royal High School, taking composition with Humperdinck, conducting with Max Bruch and counterpoint with Kahn. He made his debut in Berlin as a pianist in 1912. The following season he toured the United States as assisting artist with Ernestine Schumann Heink. During the season of 1913-14 he was assistant conductor of the Century Opera Company in New York, and in the Summer of 1914 was assistant conductor at Bayreuth.

Mr. Collins has appeared with the Chicago Symphony as soloist in his own Piano Concerto and as conductor of his own orchestral compositions. He has also appeared with orchestra in St. Louis. Next season several of the leading orchestras will perform his works.

At the Chicago North Shore Music Festival in 1926 he won the first prize of \$1,000, among eighty competitors for the best orchestral composition by an American composer, for his "Tragic" Overture. Mr. Collins is an instructor at the Chicago Musical College.

### American Conservatory Graduates

Another capacity audience crowded the Auditorium Theater on Wednesday night for the forty-first commencement exercises of the American Conservatory, which graduated a large class. An orchestra of eighty members, consisting largely of members of the Chicago Symphony, played under Adolf Weidig's efficient direction. An interesting program was given by honor students of the Conservatory, with orchestral accompaniment.

Ruth Alexander of Winfield, Kan., played the second and third movements of MacDowell's Piano Concerto in A Minor. Mrs. B. Ray Smith, Gary, Ind., sang Gluck's aria, "Divinités du Styx." Charles Hurta, Harvey, Ill., played the second and third movements of Vieuxtemps' Fourth Violin Concerto. Earl A. Rohlf, Davenport, Iowa, was heard in the first movement of Chopin's Concerto for Piano in E Minor. Alice Salavecik of Chicago, sang "Ritorna Vincitor," from "Aida." Leo Miller, Chicago, gave the first movement of Lalo's "Symphonie Espagnole." Gladys Pugh, Redlands, Cal., sang the Waltz from "Romeo and Juliet." Ethel Silver of Milwaukee, played Liszt's "Hungarian" Fantasie. The concert began with the Overture to "Der Freischütz," played by the orchestra.

After an address by Karleton Hackett, the degrees, diplomas, certificates and prizes were given out by Mr. Hackett and John J. Hattstaedt, president of the Conservatory.

### Bush Conservatory Exercises

The Bush Conservatory held its commencement exercises on June 9 at the Conservatory. It has been the custom of the Conservatory to hold the commencement downtown, with a concert by the Conservatory Symphony. But this year it was decided to award the cer-



Edward Collins, Recipient of the First Honorary Doctor of Music Degree Awarded by the Chicago Musical College

tificates, diplomas and degrees in the Conservatory itself, so that the exercises could be followed by a reception to the friends and relatives of the graduates. The recital hall, in which the presentation was held, and the Conservatory itself, were decorated with flowers. A large number attended the exercises and the reception which followed.

### "PAGLIACCI" IN CHICAGO

#### Operas Presented for Benefit of Mississippi Flood Sufferers

CHICAGO, June 25.—To raise funds for the Mississippi flood sufferers, a performance of "Pagliacci" was given Tuesday evening, June 21, in the Auditorium Theater. Arthur Dunham conducted with artistry.

Eugenia Vanderveer was Nedda; Henry Hobart, the Canio; Hugh Dickerson, Tonio; and Ray Alt, Beppe. All were much applauded.

Barre Hill, substituting at the eleventh hour as Silvio, was very successful. He lifted the rôle, usually considered a minor part, to one of importance.

Henry Meltzer's English translation of the text was used, and the singers for the most part projected their words clearly.

The opera was preceded by a concert presented by fifty members of the Chicago Symphony, ably directed by Glenn Dillard Gunn. The orchestra played Leo Sowerby's "Comes Autumn Time," and assisted Sara Levee, Grace Nelson and Howard Bartle in piano concertos. Marie Broniarezyk, soprano, and Arthur Buckley, tenor, were other soloists.

#### Phi Beta Fraternity Holds Chicago Convention

CHICAGO, June 25.—The eighth national convention of Phi Beta Fraternity was held last week in the Edgewater Beach Hotel. The convention began on Monday with a luncheon for the delegates, and included, during the week, sightseeing trips, and a joint organ and song recital in St. Luke's Church, Evanston, on Thursday night. Gertrude Baily, organist, and Evelyn Jegen, soprano, were soloists at the concert.

#### Barre Hill Sails for Europe

CHICAGO, June 25.—Barre Hill, baritone, will sail from Montreal on July 2 on the Albertic for a concert tour of England and Wales. He will give a recital in Paris, and will be soloist with the Bournemouth Orchestra and at the American Woman's Club in London, as well as touring with the Haydn Choral Society as its only soloist.

LIMA, OHIO.—The third concert of the Allen County Christian Endeavor Orchestra was given on June 23. The Alger Male Quartet assisted. This organization is under the direction of Lee Mumau.

H. E. H.

## In Chicago Studios

Chicago, June 25.

### AMERICAN CONSERVATORY

The summer master school and normal session will commence on June 27 and extend until Aug. 6. Practically all the leading teachers will be present. Master classes will be held by Josef Lhevinne, pianist, and Oscar Saenger of New York, voice teacher. In addition to private instruction, Mr. Lhevinne will hold four répertoire teachers' classes each week.

Advanced piano pupils of Ruth Crawford appeared in recital at the Conservatory, Tuesday evening, June 21.

Edward E. Rutledge, baritone and student of John T. Read, has joined the Lloyd Shanklin Evangelistic party, as soloist and choir director.

Esther Hirschberg of the piano faculty presented her pupils in an interesting recital at the Conservatory last Saturday evening.

Leo Sowerby of the theory department, is spending the summer months in Europe.

Voice pupils of Verna McCombs appeared in recital at the Conservatory last Tuesday evening. Ella Heil, soprano, pupil of Miss McCombs, has accepted the position as soloist in one of the larger churches in East Chicago.

### BUSH CONSERVATORY

John Blackmore, Chicago exponent of Theodore Matthay's teaching methods, presented Florence Steele and Alan Irwin in a two-piano recital on Wednesday evening. On Monday evening the piano pupils of Lillian Carpenter gave a recital, assisted by Jennie Anderson, soprano, a pupil of Emmy Ohl. On Saturday morning there was a reading of a new sonata written for violin and piano by Rowland W. Leach.

### Nuns Are Honored at San Antonio Recital

SAN ANTONIO, TEX., June 25.—The series of bi-weekly organ recitals given by Hugh McAmis, municipal organist, in the Municipal Auditorium, will be discontinued during July and August, to be resumed in September. The recital of June 19 brought a program designed in honor of 1500 nuns belonging to various Catholic organizations in and near San Antonio. Bus transportation was provided for them by the Public Service Company. Widor's Symphony in F, Schubert's Ave Maria, Chauvet's "Sacrement," "The Bells of St. Anne de Beaupré," by Russell, and works by Wolf-Ferrari, Swinnen and McAmis were given.

G. M. T.

### Margery Maxwell Recovering From Illness

CHICAGO, June 25.—Margery Maxwell, soprano, who was to make her season's début at Ravinia on June 26, is in the Presbyterian Hospital recovering from an operation for appendicitis.

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## CLEVELAND SCHOOL HAS NEW PRESIDENT

Mrs. Ingalls Elected Head of Institute Board at Annual Meeting

CLEVELAND, June 25.—The annual meeting of the board of directors of the Cleveland Institute of Music was held on Tuesday.

For the first time in the history of the school, a woman will preside over the board. Mrs. A. S. Ingalls, a former vice-president and treasurer, was elected president. She will fill the place of Sheldon Cary, for two years head of the directorate.

Other officers elected were: Mrs. D. Z. Norton and Willard M. Clapp re-elected vice-presidents; and Mrs. J. E. Ferris, newly-elected vice-president. Mrs. Robert H. Crowell, formerly on the executive committee, is the new secretary. John S. Fleek, was re-elected treasurer.

The following were elected to the board of directors: Mrs. Fred White, Mrs. Fayette Brown, Elliott Stearns, E. C. Daoust, G. A. Tomlinson, R. V. Mitchell, William A. McAfee, and John T. Blossom.

Mrs. Franklyn B. Sanders, director, spoke in her report of the growth of the school and the expansion in the curricula. Sixteen per cent of the enrollment for the past year was from out of town, representing fifty-eight cities and ten states, with an additional three students from Hungary, Sweden and Bulgaria.

"One of the notable strides toward advancement this past year was the acceptance of the Cleveland Institute of Music by the Ohio State Board of Education as a first rank, collegiate standard, educational institution, with full power to grant music degrees," Mrs. Sanders said.

The conservatory department, which gave four year courses leading to teachers' certificates last year, has now been developed to include courses leading to the bachelor of music degrees, graduate work for an artist diploma,

and a public school music course leading to the degree of bachelor of education.

This latter degree is conferred by Western Reserve University, with which the Institute is affiliated.

During the past five years the enrollment at the school increased 104 per cent. Increase in the faculty has been 100 per cent.

Mrs. Sanders' report also mentioned the opening of the Heights Preparatory Branch, and the opening of dormitory quarters at the Allerton Club residence.

## CALIFORNIA PRINCIPALS HEAR SCHOOL MUSICIANS

Combined All-State Orchestra of 216 Plays at Sacramento Convention—Young Musicians Return

SACRAMENTO, CAL., June 25.—Outstanding among school concerts was that given by the All-State Orchestra, assembled for the high school principals' convention. The 216 members chosen from 110 schools of the State, under the direction of Herman Trutner, Jr., of the Oakland Technical High School, played a good program. The work of the ensemble showed remarkable progress in public school music and was genuinely appreciated by the large assemblage present.

A rousing welcome home was given in Sacramento to the Princeton High School Band, under Ernest P. Alwyn, on its way home from Council Bluffs, Iowa, where it won first place in Class B at the National High School Band Contest. Sacramento Valley was well represented by the fifty students, teachers and parents who made the trip. The Princeton Band has made a creditable showing for the past five years.

For the benefit of their music scholarship fund, the glee clubs and orchestra of the Sacramento High School gave as their final production at the Memorial Auditorium "All at Sea" by Sullivan. All the rôles were delightfully sung. The acting and ensemble of the chorus

## 6000 Musicians Play in Mont-rouge Concert

MONTROUGE, June 3.—Some 6000 musicians of France, Belgium and Switzerland took part in an international concert here recently, which lasted from dawn to sunset. More than 120 societies were represented, and 20,000 persons heard the music. There were three numbers played by 2400, 2600 and 3200 musicians, respectively. The last was composed by Jules Granger, a municipal councillor of Montrouge, who led the large orchestra.

were commendable. A colorful addition was the native dancing and costuming of the ballet and orchestra by twenty Japanese girls, all members of the local high school.

FLORINE WENGEL.

## Syracuse Salon Musicale Elects Officers

SYRACUSE, N. Y., June 25.—At the recent election of the Salon Musicale Mrs. Newell B. Woodworth of Syracuse and Cazenovia, was appointed president to succeed Mrs. A. Dean Dudley, retired. The other officers now are: vice-president, Mrs. Harry Leonard Vibbard, president of New York State Federation of Music Clubs, organist and choir director in the First Methodist Episcopal Church; secretary, Mrs. Robert Bryant, and treasurer, Margaret Seymour. The club will introduce a study period in connection with its recitals next season.

K. D. V. P.

## Kansas City Hears Roy Mace

KANSAS CITY, KAN., June 25.—Kansas City heard Roy Mace at the Washington Avenue Methodist Episcopal Church on June 7 in his first public song recital since his return from his studies in New York. His reception was enthusiastic. Ray Lawrensen of Kansas University, accompanist, showed himself to advantage as assisting artist.

F. A. C.

## FESTIVAL AWAITED AT CONNEAUT LAKE

Stoessel to Lead Choir of 1000—Two Oratorios Are Announced

CONNEAUT LAKE, PA., June 25.—The third annual music festival at Conneaut Lake Park will be given in the Temple of Music from July 9 to 16 by a varied list of prominent artists and the New York Symphony under Albert Stoessel. The programs will include "Elijah," "Messiah" and orchestral lists.

Soloists who will appear in individual and ensemble work are Grace Kerns, soprano; Nevada Van der Veer, contralto; Arthur Kraft, tenor; Hilda Burke, soprano, and Margaret Hamilton, pianist.

A chorus of 1000 will appear in the two oratorios under Mr. Stoessel, the body being made up of twenty-five units from as many Western Pennsylvania towns. Lee Hess Barnes, who organized it, will conduct the chorus in its festival work here.

The New York Symphony will give two concerts daily during festival week, beginning on July 9. Following the first evening concert a reception will be given for Mr. Stoessel and his men at the Hotel Conneaut, where H. O. Holcomb, president of the Conneaut Lake Company and the officers and directors of the Conneaut Lake Symphonic Society will be hosts.

The festival is being held under the auspices of the Symphonic Society, of which Dr. William H. Crawford, president emeritus of Allegheny College, is the president. The Society has a large membership in Northwestern Pennsylvania, and its work has attracted wide attention.

Miss Burke and Miss Hamilton will be heard for the first time in Conneaut Lake Park; the other soloists have established themselves through past appearances.

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# Modernism Takes Prominent Place Among New Works

By SYDNEY DALTON

T is always a real pleasure to find something of notable interest and striking merit in a modernist work. A great deal of music is being made by present day composers of revolutionary tendencies, and a great deal of sorry stuff is included in it. Unfortunately, there has grown up with it a small but loud and rather irritating public that hails anything it doesn't understand as being the work of a genius. Of course, it is only through experimentation and exploration that new musical paths can be mapped out. But today so many composers are playing the part of John the Baptist that many of us are hoping their ministrations will soon be scrapped, to make room for the One who will gather up the odd ends of modernism and assemble them into great and enduring works. We are straining our eyes toward the horizon, hoping for the coming of another Wagner.

In the meantime, there are among the forerunners several who are outstripping their contemporaries. Among those

who claim Italy for their native land are Respighi and Malipiero, both men of undoubtedly talent, whose modernism is both genuine and sincere. The latter's new operatic comedy, recently published in this country and entitled "Il Finto Arlecchino" ("The False Arlecchino") is a work in two parts, requiring seven singing characters.

(C. C. Birchard & Co.). It is a fascinating example of modern tendencies. The plan of the work hints somewhat of "Die Meistersinger," in that there is a vocal contest. In this instance the five participants sing their setting of a madrigal written by the heroine, *Donna Rosaura*, the winner to receive, as his prize, the hand of the author. It is won, finally, by the *False Arlecchino*, servant to one of the other contestants.

The atmosphere and character of "Il Finto Arlecchino" are delightfully whimsical and humorous; and the composer has taken full advantage of every situation to clothe it in music that is charming, original and deftly wrought. Mr. Malipiero is a subtle drawer of character in tone. In the vocal contest, for example, the climax of the play, the mentality of the various participants is clearly illustrated in their music. As *Donna Rosaura* remarks, *Don Florindo* is "a syrupy academic," while *Don Ottavio* is "an academic frozen." The latter is well set off in a clever fugueta. *Don Paoluccio* is nervous, stumbling and shallow; *Don Trifonio*, imitative. Finally, *Arlecchino* sings a charming and persuasive setting of the poem which had already been mangled four times.

All who enjoy beautiful, graceful music for its own sake, whether they be adherents of the old order or the new, will find refreshment in this delightful work, which is a promising sign of the times, helping to renew one's faith in musical progress.

A Group of Songs by Well Known Writers

The numbers listed in this group are, for the most part, ballads and songs of a light type. There is "If Any Little Word of Mine," by A. H. Behrend, put out for high and low voices; a catchy, ballad setting of an anonymous poem; Geoffrey O'Hara's "The King's Highway," with a refrain in march time that many will like, and, finally, from the same press (*Oliver Ditson Co.*) a setting of Sidney Lanier's poem, "Look Off, Dear Love," made by Gladys Pettit Bumstead. This is a rather serious attempt to set a poem that has eluded many musical creators,

and the composer in this instance has not been much more successful than her predecessors, though her music is by no means without merit. The last two songs mentioned are published for high and medium voices.



Alexander Siloti

\* \* \*

Alexander Siloti's piano transcriptions and editions have grown in flavor so quickly that cellists will be interested to know he is now transcribing numbers for their instrument, numbers from the répertoire of that greatest of all cellists: Pablo Casals. Mr. Casals himself has edited the

parts for the solo instrument, so that performers will have the satisfaction of knowing two great artists have combined their talents in this series. The number which has just been received is the Choral Prelude "Jesu, meine Freude." All the dignity, repose and richness of this old Bach piece have been retained in the transcription, and in its present form it makes a beautiful number indeed (*Carl Fischer*).

\* \* \*

More Russian Songs with English Words

In the interesting series of "Russian Songs," (*Oliver Ditson Co.*) which contains the cream of the Russian song literature, as we know it in this country at any rate, there is included Rachmaninoff's popular "Through the Silent Night." This edition has a translation

by Charles Fonteyn Manney that does credit to the music. There has also been a recent re-issue of Cesar Cui's "Hunger Song" in the same series, with an excellent translation by Deems Taylor.

\* \* \*

Arrangements and Original Works for Chorus

old ballad by Hope Temple, entitled "An Old Garden," that was popular in solo form many years ago and deserves a new lease of life through this singable arrangement, and Erik Meyer-Helmund's melodious "The Magic Song." This dreamy and lingering melody will doubtless find its way to many programs during the coming season. Mr. Harris makes use of a soprano soloist, with hummed accompaniment, in this piece. Another number from the same press (*Oliver Ditson Co.*) is a rather elaborate paraphrase of Rubinstein's "Seraphic Song," known to pianists under the title of "Kamennoi-Ostrow," made by Samuel Richards Gaines for four part women's chorus and employing a violin obbligato. Mr. Gaines has made a very good paraphrase, and in this version Rubinstein is just as interesting as in the original. There is also an arrangement for mixed chorus, and both employ the services of a contralto soloist.

Charles Huerter is the composer of two numbers for two-part chorus, dedicated to the Chautauqua Junior Choir. Their titles are "Sleepy Time" and "Spring Is Here." Maude Hall Lyman is the author of both poems. Although these little choruses are light and simple, they are well written and genuinely melodious. "The Little Shaking Quakers," by F. L. Bristow, is an action song for children. The composer has also

written the words which, with the music, will interest the young folks.

Arthur A. Penn's song, "Mistress Margarita" has now been issued in an arrangement for three-part chorus of women (*Harold Flammer*). It is a tuneful little fancy, gracefully penned. It makes a very agreeable chorus.

\* \* \*

T. Tertius Noble's Choral Preludes on well known tunes, for the organ, are being added to from time to time. His three latest are on "Stracathro," "St. Kilda" and "Walsal" (*Arthur P. Schmidt Co.*) These tunes come to us from Scotland and possess much beauty.

Mr. Noble, with his customary skill in such matters, has made them over into very worth-while organ numbers. From the same press are "Mélo die Céleste" and

"A Legend," both by Cuthbert Harris. Both pieces possess those qualities which have on previous occasions been noted in this composer's work: tunefulness and a facility for writing in the popular manner of the day. The "Legend" is very much the better number of the two. Neither is difficult.

Another series of organ numbers put out by the Schmidt company contains George A. Burdett's pieces based on familiar hymn tunes. His latest is one on the tune "Coronation," beginning "All Hail the Power of Jesus' Name." Like its predecessors in the series, it shows imagination and the ability to write skillfully for the organ.

## Paderewski Again to Be Heard in America, After Absence of Two Seasons

(Portrait on front page)

Ignace Jan Paderewski will return to America once more next season for a tour of four months' duration, according to a cable sent by him to his American manager, George Engles. Mr. Paderewski will begin his tour after the turn of 1928.

He has absented himself from this country since the season 1925-26, when he gave seventy-five concerts on a transcontinental tour. He is at present being heard in New Zealand, where he arrived after an extended series of appearances in Australia, a territory in which he had not played for twenty-one years. Mr. Paderewski will pass through the United States in August on his way from the Antipodes to his chateau at Morges, Switzerland.

Paderewski made his début in America thirty-six years ago with the New York Symphony under Walter Damrosch, in 1891, the year following that in which he was introduced to England. His career is a colorful tale, a veritable "Hero's Life," for it has covered years of poverty and unhappiness which have been succeeded by such acclaim and universal devotion as has seldom been accorded an artist. His love of country has manifested itself in glowing terms of traditional Polish patriotism, and the trust and appreciation of his native land for him was significantly demonstrated when Paderewski was named Premier, a responsibility which necessitated bringing his pianistic career to a temporary halt. In 1922, after an absence of five years during which Poland saw trying times but eventually emerged with colors flying, Mr. Paderewski returned to the concert platform. He is at present in his sixty-seventh year.

Club in Wallingford Holds Elections

WALLINGFORD, CONN., June 25.—The Junior Music Club, meeting at the Girls' Club, elected the following officers: President, Doris Deaneault; vice-president, Marguerite Green; treasurer, Randall Ives; corresponding secretary, Ethel Bellows; recording secretary, Kathryn Gallagher; historian, Charles Young, and auditor, Robert Smith. American music was featured.

W. E. C.

## ORLANDO INITIATES STATE OPERA MOVE

### Florida Company Will Draw on Resident Talent Exclusively

By Pearl E. Patch

ORLANDO, FLA., June 23.—A movement to organize a Florida opera company, members of which may be drawn from resident singers only, is receiving general consideration.

Anticipating general State action, a group of prominent men and women of Orlando met on June 21 to take first steps toward the organization of the Orlando Grand Opera Association, a group formed for the purpose of promoting and affiliating with the proposed Florida Grand Opera Company.

Temporary officers elected are Judge D. A. Cheney, chairman, and Mrs. G. L. Keyes, secretary, who are to serve until such a permanent organization may be effected. Those active in the formation of this group believe that it will function as the first local unit of the movement that will be state-wide in scope. It was agreed that the plan for its formation may be laid before the Florida State Chamber of Commerce when it meets June 24 for its annual meeting. With the backing of the State Chamber of Commerce, it is felt that the formation of such a body is practically assured.

Those constituting the charter members of the Orlando Grand Opera Association are: Judge D. A. Cheney, A. R. Douglass, J. J. Newell, M. J. Wade, Major C. A. Browne, Clarence Gay, F. W. Fletcher, Tom Lantz, W. M. Glenn, R. B. Brossier, Mrs. James Hirsch of Maitland, Mrs. Peter B. Jones, Mrs. G. L. Keyes, Mrs. T. J. Noone and Mrs. Henry Claiborne of the Wednesday Music Club, Charlotte Gero and Mrs.

Rollin Stickle of the Orlando Art Association, Mrs. G. E. Krug of Sorosis, and Mrs. J. Y. Cheney, president of the Rosalind Club.

Florida residents believe that there is enough talent in the State to carry out this plan successfully. Originating in Orlando, the plan has spread over the entire State. It has received praise and approval of Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs, and of Margaret A. Haas, president of Florida Federation of Music Clubs, and corresponding secretary of the National Federation.

Tentatively, the company is to be formed with the best Florida talent available, and opera to be presented by the company in cities and towns of the State for a moderate admission fee. This giving of opera will, it is believed, improve the music standard of the State, as well as provide a means for educating the general public to the best in music.

### Orlando Pianist Marries

ORLANDO, FLA., June 25.—The marriage of Jessie Pedrick to John G. Baker was celebrated on June 22. Both are residents of this city. For the past six years Mrs. Baker has received scholarships from the Juilliard Foundation, and has carried on her musical study in New York City under Ernest Hutcheson. With Celia Salomon she made her début in New York last December in a two-piano concert in Steinway Hall. Upon returning from her wedding trip, Mrs. Baker plans to close her studio at the Greenwich Music School in New York and open a new one in Orlando.

P. E. P.

CEDAR FALLS, IOWA.—Anna Gertrude Childs, for many years vocal instructor in the music department of Iowa State Teachers' College, is now living in Long Beach, Cal.

B. C.

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## "Tone Thinking" as Art of Expression Viewed as Vital in Vocal Study

Materialization of Abstract Ideas in Sound Forms Basis of Address Given by Frantz Proschowsky to Californian Class—Truth to Natural Methods Is Criterion for Judgment, He Says—Dealing with the Delicate Problems of the Child's Voice

LOS ANGELES, June 25.—"Tone thinking," or the materialization of concepts in sound, is one of the most difficult arts of the human will. Many essay the delicate task of voluntary reproduction of what is, perhaps, an instinctive form of expression. Their results are variable, but in Nature there exists the highest of all forms of art—that which is spontaneous.

This subject was interestingly discussed before the Los Angeles Music Teachers' Association by Frantz Proschowsky, voice teacher, of New York, who is conducting a master class in this city. He delivered an address on Monday evening, following which he answered questions asked by members of the audience.

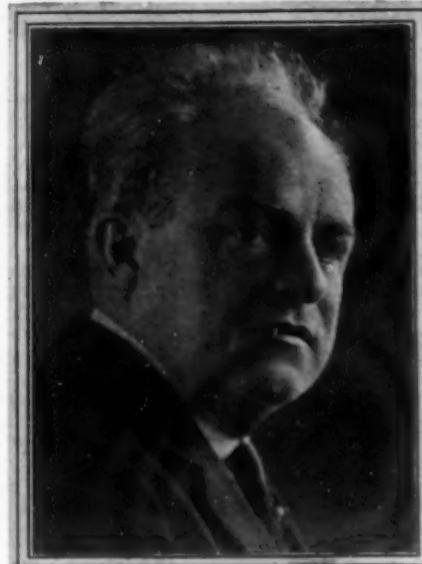
"I believe in no method that does not co-ordinate and closely follow Nature's intentions," Mr. Proschowsky said, in part. "Neither do I believe that voice can be made. The voice, as we use the term here, is a gift. Regarding methods and voice placing—they can never stand for more than to learn to sing. It matters very little what one teacher says of another teacher's work, but it matters a great deal how the human voice reacts to the principles taught."

### Basic Principles

"The fundamental principles in the art of singing are the passing of the abstract into a concrete, tangible, logical form. It is the understanding and application of one of the two greatest words in the world—truth. Truth refuses interference, consequently my statement that what opposes error in the teaching of singing is the human voice itself. If truth is the principle taught, we find growth, development, universal approval, which means success."

"May I state a few facts regarding the human voice? History has no data; evolution no records. The separating point between instinct and intellect, as regard to the human being is the utterance of emotions and desires, constructing thoughts taking form in words. These primitive words, entering into memory, form the basis of civilization and culture. Sound is for the ear, as form is for the eye, but human sound differs in a definite degree. May I borrow the word 'form' and apply it to sound? We will call it 'sound-form' or vowels."

"The vowels a-a-o are as definite to the ear as are squares, circles, and triangles to the eye. It may interest you that during the millions of years of evolution, during the forming of the thousands of languages over the universe, *vowels*, or *tone forms*, remained the same in all languages, fundamentally three vowels to which all other vowels are either secondary or composite. In



© Fernand de Guelde  
Frantz Proschowsky

the art of painting we have the sequence—red, blue and yellow, the fundamental colors.

"The art of singing is an art of hearing. Nature has given us one indisputable truth regarding voice—the universal vowels. This then, is the fundamental principle that forms the basis of training the sense of hearing for the art of singing. The results are—we compel the physical organs to obey the mind—because the mind in singing is hearing. If we hear perfect form and produce perfect form, then it is an indisputable fact that the physical or producing organs must be adjusted perfectly. This forms the basis of the art of singing to judge cause and effect through hearing."

### Mental Control

"The art of singing is tone thinking. Let me put it thus—tone, sound, or voice is a result of physical actions mentally controlled. Mind is the primary factor in producing voice. It thinks words in musical form. While we think voice we instinctively inhale. The moment sufficient breath is inhaled to manifest the tone thought physically the producing organs automatically adjust themselves to express the desired words or thoughts through the voice."

"This expression, 'tone thinking', includes intonation, tone volume, words, tone color and the direct expression. All these qualifications are subconsciously being prepared during the process of inhalation, if the principle of inhaling coincides with Nature's infallible laws for breathing. Natural breathing creates its own support. I call it self-supporting breath, because the lungs fill to the full capacity of elasticity through relaxed inhaling. Voice is the return movement of inhaling, consequently requires no contracting of any muscles, and thus lays the foundation for a free tone production. No voice can be free if our minds are preoccupied with holding, raising, pressing, or contracting of any muscles. All physical organs pertaining to singing must be mentally controlled and spontaneous in action. Therefore let us understand—tone-thinking—as our guide in the art of singing."

### Teaching the Child

"While all these points have been stated by me many times before with especial reference to the adult pupil, there is nothing in my remarks that is not applicable to the child. Every child is a potential singer and is entitled to instruction that will start him on the right track as soon as he is capable of producing a musical tone. What is right for the mature voice is right for the young voice, with obvious reservations which we all understand."

"The child must be taught the correct use of his immature vocal organs, and all the more carefully taught, because they are immature. He can be encouraged to breathe naturally and to sing as naturally as he calls to his playmates. He can be taught the values of vowels and consonants and to stand in a correct attitude. In fact, there is very little that is taught to the adult that cannot profitably be imparted to the child. There is nothing more beautiful in life than the

### Organists' Guild Holding Convention in Washington

WASHINGTON, June 27.—The sixth general convention of the American Guild of Organists is being held here from June 27 to 30. Sessions are scheduled in Epiphany Protestant Episcopal Church. Programs include recitals in Washington Auditorium, the Elizabeth Sprague Coolidge Auditorium in the Library of Congress, All Souls' Unitarian Church, and St. Stephen's Protestant Episcopal Church. An exhibit of ancient organ scores in the music division of the Library, with an address by Carl Engel, chief of the division, is a feature of the program.

A. T. M.

pure intonation of a child devoid of self-consciousness and singing as Nature impels him to sing.

"We must teach ourselves to use the free gifts of Nature, and in handing them on to the child not to embellish them with man-made 'method' which only induces self-consciousness. Not too much teaching. Far better is intelligent guidance of the child's natural equipment to make music which has no counterpart in the world."

### "UNFINISHED" SYMPHONY COMPLETION PRIZE LISTED

Composers Invited to Write Conclusion for Schubert Work—\$10,000 Award Offered—Noted Judges Named

VIENNA, June 20.—Much interest has been roused by a competition for a \$10,000 cash prize to the composer who shall best succeed in completing Schubert's "Unfinished" Symphony. This contest has recently been announced as a feature of the centenary observation of Schubert's death, which will occur next year and will be marked elaborately in Vienna, the city of his death.

Composers from all parts of the world will be invited to compete for the \$10,000 prize offered by the Columbia Phonograph Company for the best continuation of the work. The competition will open in September and the decision of the judges will be announced in the spring. An additional prize of \$10,000 will be divided among competitors other than the prize winner.

This ambitious undertaking has received the support of most of the noted Viennese musicians on a basis of considerable interest in itself. They do not believe that any contribution which may be submitted will boast the master's touch or prove an adequate ending to the symphony, but they sanction fully any device to reawaken an interest in melody among composers and music lovers. They believe that a serious study of Schubert can hardly fail to accomplish that end.

The board of judges will be composed of internationally famous musicians.

Among those already chosen to head the Viennese committee are: Franz Schalk, director of the Vienna Opera; Alexander Wunderer, director of the Philharmonic; Albert H. Washburn, the American Minister and Chancellor Seipel.

In each of ten zones, three prizes will be awarded. First, \$750; second, \$250; third, honorable mention. For the best composition of the thirty receiving awards, a \$10,000 prize will be given. Each zone will have a jury composed of five competent musicians, who will declare the awards to be made in their particular zones. For the selection of the \$10,000 prize-winner there will be an international jury, comprising one member from each zone and an eleventh to be nominated in Vienna.

BLOOMINGTON, ILL.—A summer term was announced by the Illinois Wesleyan University School of Music to begin on June 22. Listed as instructors are Vera P. Kemp, Edmund Munger, Bessie L. Smith, George Anson, William E. Kritch, Russell Harvey, Paul Moore, Arthur E. Westbrook, Arnold L. Lovejoy, Gladys A. Taubeneck, Mabel D. Orendorff, Eunice Northrup.

## NEW MOSCOW OPERA HAS SOCIAL THEORY

Score by Kortchmaroff Is Based on Familiar Folk Legends

MOSCOW, June 1.—A new opera "Ivan the Soldier," by Klimenti Kortchmaroff has recently been given its première by the Experimental Theater here.

The work is a curious combination of opera, ballet and pantomime. It requires much versatility on the part of the performers. Before its performance as a whole, several selections had been heard in concerts.

A story based on Russian folk-legends lies at the bottom of the libretto. But it is employed in such a way as to inculcate a pronounced social doctrine. We meet in it the familiar figures of Baba-Yaga, the spinning witch, who formed the subject of Liadoff's symphonic poem—but now she is transformed into a hateful property-owner! There are also the powerful Kastchei, familiar from "The Firebird" of Stravinsky, who now becomes a general. The legendary figure of King Obaldus is transformed to become Alexander III.

The music is reminiscent of Rimsky-Korsakoff, Stravinsky and Scriabin. It combines a number of styles, without showing pronounced individuality. Although the work is not regarded as a real contribution to Russian operatic literature, it had a measure of novelty at its first performances.

### CLEVELAND EXERCISES

West Side Musical College Presents Fifteen Diplomas at Commencement

CLEVELAND, June 25.—The twenty-sixth annual commencement exercises of the West Side Musical College, of which Stephen Comerry is director and F. Karl Grossman, associate director, will be held next Tuesday evening.

Candidates for graduation are Esther Rosabelle Bunge, Eleanor Alberta Staebler, Bertha Gertrude Austin, Ethel Augusta Ernst, Isabel Adeline Krueger, Lottie Anna Liebold, Harlen Frederick Mura, Lucille Clara Studer, Eleanor Alberta Staebler, Frederick Bonnie, Jr., Jeannette Leisk, Myrtle Isaac Larsen, Marie Lucia Polack and John Leo Hull.

The musical program is to open with the "Egmont" Overture played by the Lakewood M. E. Orchestra, under the baton of Mr. Grossman. Soloists on the evening's program are listed as Lottie A. Liebold, Lucile A. Krueger, Marie L. Polack, Bertha G. Austin, J. Leo Hull, Jeannette Leisk, Esther R. Bunge, Lucille C. Studer, Harlen F. Mura, Myrtle I. Larsen, Isabel M. Gamble, Ethel A. Ernst, Frederick Bonnie, Jr., and Eleanor A. Staebler. Ethel R. Stephens will be the accompanist.

A ten-weeks' summer course was announced to begin on June 20. Listed on the faculty are Gertrude Geissler, Jessie A. Bunnell, Hattie A. Blaine, Ethel R. Stephens, Mattie C. LeVake, Edna P. Harris, Guy E. Booth, Donald B. Hull, Janet Watts, Myrtle I. Larsen, F. E. Sommer, Harry F. Clark, William E. Barnes, August Caputo, Josef Narovc, Theo. A. Neirath, Edwin Staebler, and Wanda C. Bontrager.

CLEVELAND.—After leaving the Cleveland Orchestra, Mr. Haigh, French horn soloist, resumed his concert activities. He made a few solo appearances during the Cleveland season, but now is on a tour of the Michigan Peninsula, appearing as soloist in motion picture theaters, and introducing his instrument in public schools.

CHARLES CITY, IOWA.—The Lions' Club has signed a contract with the United States Navy Band of Washington for two matinées and an evening concert in the Hildreth Theater on Nov. 17.

B. C.

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## LIMA CLUB APPEARS IN CHORAL PROGRAM

Stephens, Vreeland, Weist, Participate in Ohio Concert

By H. Eugene Hall

LIMA, OHIO, June 25.—Sixty-five members of the Women's Club, under the baton of Millie Sonntag Urfer, gave a concert of choral music in Memorial Hall on June 13. Percy Rector Stephens of New York, and Jeannette Vreeland, soprano, participated, as did also Oliver Clyde Weist, baritone of Columbus.

A point of high interest on the evening's list was Miss Vreeland's singing with the chorus in "The River of Stars—a Legend of Niagara," by Clarence Bowden. Mr. Stephens appeared to advantage when he led the singers in his own composition "To the Spirit of Music."

Susan Humston MacDonald, accredited with the formation of the Lima Symphony and at present pianist and accompanist of that orchestra, presented her pupils on June 16 at the Elks' Club. Pupils who performed were Mrs. Homer Day, Helen Parmenter, Beverly John, Mary John, Marian Stevens, Charles Mericle, Kathryn Painter, Sarah Sinks, Jean Borley, John Tillotson, Betty Basden, Franklin Young, Frances Baxter, Margaret Merritt, Esther Crow, Caroline Wiley, George Nicol, Betty Jane Brown, Darthula Leonard, Richard Miller, Mary Louise Allgeier, William Haneke, Wilma Denoon, Mildred Cook, Furman Miller, Nancy Hoover, Hanna Owen, Kenneth Hutchinson, Katherine Baechler, Alice Mary Basden, Gordon Threthewey, Vesta Stevens, Elizabeth Baxter, Mary Baxter, Aletha Ludwig, Carl Crites.

Aileen Scott presented his violin pupils on June 21 at the First Christian Church. Those appearing were Helen Vrungos, Eugene Miller, Kenneth Welty, Aimee Young, Wemmer Gooding, Charles Leming, Paul Williams, Joseph Bradfield, Harriet Viel, Homer Davies, Helen Burton, Thelma Mitchell, Gerald Vance, Jack Agee, Doris Keller, Louis Huber, Frank Miller, Beatrice Falls, Leonard Hopkins, Leonard Freeman, Ogatha Rice and Winifred Bowsher. Accompanists were Ruth W. Churchill, Pauline Wemmer Gooding and Mrs. L. H. Huber.

### EVENTS ON LIMA'S LIST

Many Students Heard in Recitals—  
Singer Joins "Nightingale" Company

LIMA, OHIO, June 25.—Florence Bolton presented her class on June 15 in Bethany Lutheran Church. Appearing were Jack Wetherill, Ellen Agee, James Harper, Betty Nellis, Evelyn Klinger, Jack Dinsmore, Barbara Claypool, Catherine Ferguson, Colt Black, Mary Porter, Arlene Smith, Mary David, Helen Parsons, Berdette Sprunger, Betty Claypool, Ruth Wise, Margaret Harlow, Martha Jane Hall, Doris Rohn, Catherine Fly, Eleanor Iman, Kathryn Taylor, Mary Clutter, Joan Baxter, Florence White, Jeannette Geddes, Horma Hardrod, Mary Sneary, Helen Mueller, John Beck.

Donna Shappel presented a few of her advanced pupils on June 16 in the Fisk-Pursell studios. Those who ap-

### Radecke's Birthplace Raises Monument

BERLIN, June 15.—In honor of Albert Martin Robert Radecke, its most important musical son, the little village of Dittmansdorf, in Silesia, recently unveiled a monument. Radecke, though not remembered among the outstanding names of the last century, was for many years first conductor at the Berlin Court Opera and was later director of the Institute for Church Music. He composed, among a number of other works, "Aus der Jugendzeit," a song which has enjoyed so much popularity that it is sometimes ranked as a folk-air.

peared were Donald Hensler, Jay Jackson, Roberta Early, Sue Reynolds, and Martha Jackson.

Henry Riebeselle, pupil of Millie Sonntag Urfer, is a member of the cast of the Schubert production of "The Nightingale." He left Lima about a year ago for Rochester, where he won a \$500 scholarship for dance and dramatic instruction. For a brief period he was connected with the Rochester American Opera Company and with the Eastman Theater. Through the summer he toured western New York as a member of a trio until he accepted his present engagement.

H. EUGENE HALL

### Music Is Given at Ohio Club Reception

LIMA, OHIO, June 25.—A musical program was given at the annual reception of the College Women's Club to girl school graduates recently. Taking part were the Altschul Trio—Lenna Rudy Altschul, conductor and cellist; Virginia Tabler, violin, and Vera Northrup Ford, pianist; Mrs. Ralph Austin and Mrs. Altschul, singers. Hostesses were officers and past presidents; Elizabeth Brice Wilson, Mrs. Russell Young, Mrs. Roy Gregg, Helen King, Naomi Shreeves, Mmes. John Bresse, Frank M. Bell, John Roby, Kent W. Hughes and Clarence Klinger.

H. E. H.

### Schools Present Recitals in Dayton

DAYTON, June 25.—Recitals of the various music schools have been in progress nearly the entire month. Ralph Thomas presented a number of younger pupils at the Theater Guild on June 13, and his advanced students have appeared locally and in other cities. Gertrude Rost was announced to give a concert in Muncie. Gertrude Rost, Harold Weeks and August Sherman provided the Thomas studio program on June 15. Alverda Sinks, who is to leave July 1 to spend the summer in study with Ernest Hutcheson at Chautauqua, gave the first of four closing recitals on June 16. On June 17, Ruth Fischer and Verne Rothaar—who will also study with Mr. Hutcheson this summer—played an ambitious program of Bach, Mozart, Debussy, Hutcheson, D'Albert, Chopin, Dohnanyi, Norini and Leschetizky. Recitals occupied the faculty of the Alice Becker Miller School on June 21.

H. E. H.

### Dayton Club Teaches Indigent Children

DAYTON, OHIO, June 25.—Approximately 1000 lessons have been given this year, it is stated, to ambitious but indigent children, under the direction of the school department of the Dayton Woman's Music Club. The larger part of the expense is borne by the Club.

H. E. H.

### Dayton Pupils Play Two-Piano Music

DAYTON, OHIO, June 25.—Honor pupils in the graduation class of Roosevelt High School gave a two-piano feature. The chosen number was McDowell's G Minor Concerto, the performers, Christine Windle and Ruth Blanc.

H. E. H.

### New Member Joins Faculty of School in Waterloo

WATERLOO, IOWA, June 23.—Don MacFarlane, recently of St. Paul, where he conducted a studio for instruction in dancing, has joined the faculty of the Maddigan School of Music in Waterloo. Mr. MacFarlane has directed schools in dancing in Hollywood, London and Paris.

B. C.

HONOLULU.—Alma Gluck has been a guest in Honolulu on her way to join her husband, Efrem Zimbalist, in Australia.

C. F. G.

## DETROIT GRADUATES ARE GIVEN AWARDS

Institute of Musical Art and Conservatory Confer Degrees

By Mabel McDonough Furney

DETROIT, June 25.—Dr. Edward B. Manville, president of the Detroit Institute of Musical Art, has conferred the following degrees on graduates of the school:

Bachelor of Music: Hugh J. Chateau, Rebecca B. Fineberg, Arthur Graham, Violet Mae Juleff, G. Talbot Lowe, Helen Mullin, Virginia C. Reaume and Pearle Porter Weikel. Artist diplomas: Sister Mary Angela, O. S. D., violin; Bernice Jane Bigelow, voice; Marie Antoinette Denomy, piano; Florence Milford Gartner, organ; Ray Haugen, piano; Mildred L. Heatherington, organ; Josephine Alice Langell, organ; and Hazel Blakemore Snyder, voice. Certificates of graduation were presented to Francis E. Barnard, piano; Marion Learmont Bergey, violin; Gilbert W. Brichter, piano; Rhoda Goldberg, piano; Helene E. Miller, piano; Virginia S. Spindle, piano; and Sophie Marie Wilkemann, piano.

The Detroit Conservatory is awarding diplomas and degrees to a large number of students, as follows:

Doctor of music, Stephen Dilijian; bachelor of music: Mrs. Albert W. Allinger, Tad Borun, Mrs. Zira Van Slyke Brown, Paul Bukantis, Hattie Hunter Cottle, Melburne Josephine Couch, Zae Harazim, Flora Hilda Klindworth, Lulu Pauline Mossner, Sister M. Albertina. Post Graduate-piano department: Mary Beveridge, Mildred Drinkaus, Leila M. Lyons, Julia Cox, Aline Huck, Bloomfield Hills, Neva M. Keys.

Piano department: John George Bell, Sara Rita Bradley, Helen Elizabeth Clark, Toledo, Melburne Josephine Couch, Edna Ruth Fried, Marie Florence Frumviller, Helen June Gardner, Margaret Silvia Gibbons, Windsor, Mary Ellen Groesser, Verna Lillian Hawken, Helen Florence Hograever, Hughes, Doris L. Halpert Roma, Edna Ruth Hayes, Claude H. Isham, Edythe Gene Johnson, Linden, Gwendolyn Marie Johnson, Vera Gertrude Lowey, Lillian M. Lloyd, Florence D'Arcy, Molloy, Ruth E. Parkinson, Ellen L. Pearson, Florence M. Porter, Myrtle Margaret Rein, Halfway, Margaret E. Shirley, Mabelle Rose Spens, Kenneth Walldorf Smith, Catherine Grace Swartz, Aage, Arnie Edwin Sorensen, William Charles Tishler, Lulu S. Thompson, Ordine Harold Tolliver, Martha Ude, and Thelma Williams.

The voice department will give diplomas to Florence Katherine Eslinger, Jerene Gurley Macklin; violin department: Paul Bukantis, Hazel Frances Battles, Boston, Mass.; A. Elinor Hunter, Anastasia Teofilia Puida, Max S. Rogucki, Glen B. Scrase, Milford, Mich. Theory department: Neva M. Keys, Mattie Smith. Organ department: Olive May Merz. Clarinet: Harold John Althaver, Monroe, Mich. Teachers' certificate—Violin: Hazel Frances Battles.

LIMA, OHIO.—The annual outing of the Etude Club was held recently at Fort Amanda. The members met at the home of Mrs. Clarence Lathrop. Claudia Stewart Black, Bernadette Blanchard and Mrs. P. Reade Marshall were in charge.

H. E. H.



Berta Levina

AMONG the recent appearances of Berta Levina, contralto of the Philadelphia Grand Opera Company, was a pair of joint recitals with Marie Sundelius of the Metropolitan, on the Steel Pier, Atlantic City, on June 19. Miss Levina comes from Philadelphia, and has received her training in that city and in New York. She is a student of Mrs. C. Dyas Standish.

### Artists Are Announced By Philadelphia Musicales

PHILADELPHIA, June 25.—For the twelfth season of the Monday Morning Musicales, under the direction of Adele G. Yarnall, of Concert Management Arthur Judson, a notable schedule is announced. This will begin Nov. 7 and end Feb. 13. The programs will again be given in the ballroom of the new Penn Athletic Club. Among the artists named in the preliminary announcement are Feodor Chaliapin, Giovanni Martinelli, Sigrid Onegin, Pasquale Amato, Cecilia Hansen, Beatrice Harrison, Louise Lerch, Eide Norena, Vladimir Horowitz and Marie Dormont.

W. R. M.

### Gunster Re-Visits Kingsville

KINGSVILLE, TEX., July 2.—Frederick Gunster, tenor, was welcomed by a large audience at the South Texas State Teachers' College, on June 15. This was his second engagement here this season and he scored an emphatic success by his delightful singing of an interesting program. Marian Wood, pianist, gave fine assistance to the singer, and was also successful in her solo group.

MERIDEN, CONN.—Members of the glee clubs and orchestra of Lewis High School, Southington, held a picnic at Hubbard Park recently.

W. E. C.

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## DIAZ AIDS BENEFIT FOR FLOOD VICTIMS

San Diego Orchestras and Bands Are Featured in Concerts

By W. F. Reyer

SAN DIEGO, CAL., June 25.—Rafaelo Diaz, tenor, has been recently heard in several recitals here. He sang at a benefit for the Mississippi flood sufferers in the Bush Egyptian Theater, receiving much praise for his splendid art. He was ably assisted by Ola Gulledge, pianist. Paul Maiss, organist, also participated. Several numbers used on this program were by local composers, Rilla Hesse, Mrs. G. A. Bush, Nino Marcelli and T. Morley Harvey. Mr. Diaz has also been the guest of honor at many social functions.

Among recent events, a concert of the combined city school orchestras presented by Jessie Marcelli and Nino Marcelli was an outstanding feature. The players of the senior and junior high school gave an interesting and delightful program. The soloist of the day was Garry White, violinist.

A concert by the combined bands of the city schools under the direction of Dudley Nashold also proved an enjoyable feature.

Harold Hodge, baritone, and Dorothy Stott, violinist, gave a program at the First Unitarian Church on Monday evening, June 20.

The Cadman Club, assisted by Frances Ingrund, contralto, appeared in its closing concert of the season in the Park Boulevard Methodist Church.

Ellen Babcock Dorland, pianist, who

## SAN DIEGO TO HAVE SUMMER PROGRAMS

Orchestral Concerts Listed on Sundays Under Nino Marcelli

By W. F. Reyer

SAN DIEGO, CAL., June 25.—The movement to give a summer series of orchestral concerts has crystallized in an announcement that these are to begin on the afternoon of July 3.

The programs will be given by the San Diego Philharmonic Orchestra (the new name adopted by the San Diego Civic Symphony) under the baton of Nino Marcelli.

Five popular concerts will be heard at the Spreckels Organ Pavilion in Balboa Park, at five o'clock on each Sunday throughout the season. Admission will be twenty-five and fifty cents.

The personnel of the orchestra will be the same as that taking part in the first concert given in April by the Civic Symphony. Eighty players compose the organization.

Proceeds will be used as a benefit to rehabilitate the San Joaquin Valley Building in Balboa Park, which has been dedicated to music.

The program for the first concert will include Elgar's "Pomp and Circum-

### Paris Opéra Gives Ballet Based on Poe Story

PARIS, June 15.—"The Devil in the Belfry," a ballet by D. E. Ingelbrecht, has just been given its première at the Paris Opéra. It is a brief work based on Edgar Allan Poe's story of the Devil who confutes the sleepy little Dutch town of Vondervotteimittiss. Appearing in the garb of a mysterious Little Black Man, he plays his bewitched violin with such diabolic effect that everything is turned topsy-turvy. He mounts to the tower and sets the clock striking thirteen, whereupon all the others in the town follow suit and life is completely demoralized! The score is light and rhythmic, the composer utilizing jazz effects, to indicate the uncanny effects of the conjurer's fiddle. Ingelbrecht himself conducted; the bizarre scene was designed by Per Krogh, a Scandinavian artist; and the choreography was outlined by Nicola Guerra. The pleasing divertissement met with success.

has been in Paris for the past year, has returned to this city to reopen her studio.

Paul Clarke Stauffer, of the Denver Conservatory, will conduct a master class in this city during the summer.

John Doane, New York coach and organist, will teach in this city during the summer.

Royal A. Brown, organist, left last week to join a group of organists under Alfred Riemenschneider of Cleveland who will study this summer with Marcel Dupré in Paris.

## SUMMER PROGRAMS

stance," the "Peer Gynt" Suite No. 1 of Grieg, Brahms' "Hungarian" Dances Nos. 5 and 6, and the "1812" Overture by Tchaikovsky.

### Dunning System Demonstrated in Los Angeles

LOS ANGELES, June 25.—Members of the Los Angeles Dunning Teachers' Club united in an interesting demonstration in the Beaux Arts Auditorium on the evening of June 17. More than seventy-five pupils, ranging in age from five to fourteen years and representing from five to eighteen months' study, took part. Carre Louise Dunning, originator of the System, who leaves shortly for New York for her annual normal class, was present. Isobel Tone, normal teacher, trained most of the members of the Dunning Club. Other teachers whose pupils took part were Minnie Rose Alles, Alice Bush Cole, Grace Drummond, Blanche Lawrence Hancock, Myrtle Woodson, La Verne C. Fleetwood, Lilla E. Litch, Jeannette Shaffer, Bessie E. Hard, Artilla Bailey, and Una Daugherty Bowsher.

H. D. C.

### Vocal Concert Is Given by Los Angeles Students

LOS ANGELES, June 25.—Maude Burnette, soprano and teacher of singing, presented her pupils in an interesting program in the Barker Brothers' Auditorium on the evening of June 21. Arias from familiar operas by Verdi, Donizetti, Puccini and others, and numbers in English revealed the serious purpose and character of work achieved. Choruses for women's and men's voices, and a mixed chorus by Coleridge-Taylor were also among the interesting features. Mrs. Burnette played the accompaniments.

H. D. C.

### Pacific Palisades Artists Announced

LOS ANGELES, June 25.—The program for the music week of the sixth annual summer school and assembly at Pacific Palisades, is announced by Dr. Oren B. Waite, director of education of the Pacific Palisades Association. The list of artists includes the names of Alice Gentle, soprano; Maurine Dyer, mezzo-soprano; Leo Cherniavsky, violinist; Evsei Beloussoff, cellist; and the Palisades Quartet, composed of Blythe Taylor, soprano; Clemence Gifford, contralto; Dan Gridley, tenor, and John Smallman, baritone. Another feature of music week will be a performance of "Messiah" under the conductorship of Mr. Smallman.

H. D. C.



Jean Baptiste Poulin, Conductor of the Ellis Club in Los Angeles

## LOS ANGELES CLUB HONORS ITS LEADER

Ellis Singing Organization Gives 100th Concert Under Poulin

By Hal Davidson Crain

LOS ANGELES, June 25.—Signal honors were paid Jean Baptiste Poulin for twenty-five years conductor of the Ellis Club, at the organization's final concert of the season given in the Philharmonic Auditorium on the evening of June 22.

The event was a gala one, marking the 100th concert under Mr. Poulin's leadership since Nov. 22, 1902, when he conducted his first program. The Club came into being in 1888.

The program was characterized by the high standards set in previous concerts. Two a cappella numbers had been sung as part of the first program conducted by Mr. Poulin. The Woman's Lyric Club, of which Mr. Poulin is also conductor, sang several numbers in the second part of the program. The last part was given over to Felicien David's "The Desert." The spoken words were effectively recited by Hobart Bosworth, whose beautiful diction matched the charm of his lines. The Club gave a good account of itself in this work, and merited the approbation which it received. Members of the Philharmonic with David Crocov, concert master; and Ralph Laughlin and E. S. Ingram, assisted the Lyric Club.

Mr. Poulin, who is now regarded as one of the pioneer musicians in the Southland, was for many years one of the city's ablest choir directors. Of late he has confined his work to choral clubs and his classes in singing. Under his leadership the Ellis Club has won recognition as one of the finest societies of its kind in this part of the country.

Active members of the Club presented Mr. Poulin with a substantial check in recognition of his services.

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## SANTA ANA SCHOOL HOLDS GRADUATION

Violin Ensemble of Forty-five Plays in Conservatory Program

By Ruth Andrews

SANTA ANA, CAL., June 25.—Santa Ana Conservatory held its annual graduation exercises on Tuesday evening, June 14, at the Ebell Club House Auditorium.

Fifty pupils received certificates and diplomas, presented by Clyde Downing, president of the Santa Ana Chamber of Commerce. Mr. Downing was introduced by D. C. Cianfoni, director of the Conservatory.

The pupils entered impressively in a body. After joining the audience in singing "America," led by Ellis Rhodes in recognition of Flag Day, they presented the annual concert. The musical program opened with three short pieces by Pleyel, Severn and MacDowell played by an ensemble of forty-five violins. The soloists who participated in the numbers that followed were Virginia Bailey, soprano; Dorothy Dula, pianist; Victor Rees, bass; Mary and Margaret Cianfoni, Bertha French, Imogene McAuley, and Ruth Andrews, pianists, and Alice Ashley, soprano. Other numbers listed included a brass quintet by Mr. Cianfoni. Participants were William Motley, Robert Kelly, Robert Walton, and Carl Gunn.

The program closed with a one-act play, "Fourteen," featuring Chalma Lindsay, Mary Cianfoni, and Carson Smith.

The music department of Santa Ana College presented a three-act operetta, "The Gipsy Rover," on June 14, directed by Myrtle Martin. Members of the High School Orchestra, led by S. J. Mustol, played between the acts.

### Behymer Leaves For European Visit

LOS ANGELES, June 25.—L. E. Behymer, Los Angeles impresario, left last week for New York, bound for a sixty-day visit to European centers. Mr. Behymer will go first to Paris to receive in person a signal honor which will be conferred upon him about the middle of July. From Paris, he will go to Belgium, The Hague, London, Bayreuth, Munich, Florence and other centers, combining pleasure with the business duties which are calling him there. He will return to the West Coast the middle of August to superintend the final preparations for a series of inter-tribal Indian ceremonials in Hollywood Bowl on Sept. 12, 14, 16 and 18. Some seventy-five families, from various tribes, will bring examples of their arts and crafts, demonstrating many of them publicly for the first time. Mr. Behymer will manage a pageant which Max Reinhardt will stage in the Bowl in the summer of 1928.

H. D. C.

### California Musicians Marry

SAN DIEGO, CAL., June 25.—The marriage of Giacomo Spadoni of Los Angeles and Chicago, to Helen Outland of Los Angeles is announced. Mr. Spadoni will be associated with the Ravinia Opera Company this season. Mrs. Spadoni is a pianist.

W. F. R.

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*Bach's "Art of Fugue" to Be Given at Thomaskirche*

LEIPZIG, June 8.—A concert version of Bach's "Art of Fugue" is a novelty scheduled for performance at a Bach celebration in the Thomaskirche here on June 25 and 26. This was arranged by Wolfgang Graeser and will be conducted by the cantor of the historic church, Dr. Carl Straube. The celebration will also include a performance of the "St. John Passion" and various motets.

## "SARI" IS PRODUCED BY ST. LOUIS OPERA

Dorothy Seegar, Company's "Ingénue," Appears in Title Rôle

By Susan L. Cost

ST. LOUIS, June 25.—"Sari" was the Municipal Opera's offering for the third week of the summer season. Much credit can justly be given to Louis Kroll, music director of the organization, for the beautiful performance.

Principals of the company were well cast in this week's presentation. Dorothy Seegar, *ingénue* of the company, sang the title rôle wherein she proved herself a deft comédienne. Her voice showed to advantage in the songs allotted her.

Some of the best numbers were capably done by Paul Kleman in the rôle of *Pali Racz* and by Allan Rogers as *Raczi Racz*. Myrtle Schaaf as *Juliska* and Anne Yago as *Joska* also did some splendid work.

John Cherry as *Count Irini* came before the public for the first time in other than a character part. It was interesting to discover how completely he concealed his own identity. He carried off a large share of the week's honors. Robert Pitkin as *Cadeaus* did what little he had to do with finesse.

Stage settings were excellently executed. The chorus showed fine training and earnest work.

### CONCERT SERIES GIVEN BY ST. LOUIS STUDENTS

Commencement Exercises and Pupils' Concerts Are Prominent Among Missouri Activities

ST. LOUIS, June 25.—The Marie Blackwell Stevenson Piano School presented a series of concerts during the past week in the High School Gymnasium of Webster Groves. The series started last Saturday evening with a recital by Virginia Rountree, Edith Gordon, Alice Peters and Margaret Stevenson, accompanied by an orchestra of fourteen pieces conducted by Frederick Fischer. Features of the concert were Liszt's "Les Préludes" and the "Tannhäuser" Overture played by sixteen students at eight pianos, accompanied by the orchestra.

Strassberger Conservatory held its thirty-first commencement exercises in the Third Baptist Church last Thursday evening. Diplomas were awarded to thirty-four students. A delightful program was given, including an offering by the Conservatory Orchestra under the leadership of Frank Geeks. Charles Galloway is the chairman of the board of examiners who pass on the pupils. Other members of the board are: J. C. Eisenberg, Frank Geeks, Q. Wade Fallert, George Enzinger, Richard Waltizer, Victor Daesch, Charles

## Opera Stars Brighten Southern Horizon



Wide World Photo

Claudia Muzio and Toti Dal Monte, Sopranos, with Miguel Fleta, Tenor, and His Wife in Buenos Aires, Where the Artists Are Making Operatic Appearances

## Wagner "Love Feast of Apostles" Has First Stage Production in Magdeburg

MAGDEBURG, June 10.—The first stage production of Wagner's "Love Feast of the Apostles," a Biblical scene for choruses, was given recently in this city. It was presented by the Richard Wagner Association in the new City Hall. The staging was handled by the stage director, Elschner, from Hamburg. A chorus of more than 500 from various local organizations took part. There was a mimetic chorus, as well as various soloists from the City Theater and the Municipal Orchestra, conducted by Henrich.

The choral work was composed by Wagner in 1843 during his activity as kapellmeister of the Dresden Opera. It was written for the Dresden Liedertafel, of which he was conductor, and was first

given under his leadership in that city. The staging, naturally, presented considerable difficulty. The régisseur wisely kept to the spirit of the text. The Savior and his Disciples were represented, gathered for the Last Supper. The text itself bears some dramatic implications, as it is written for three choruses—that of the Oppressed, the Comforted and the Redeemed, while an unseen choir sings from on high, as in "Parsifal."

The work, which in many ways suggests the first and final scenes of that festival play, opens with the approach of the Holy Spirit. From a rather subdued scoring for strings, contrabass and kettle-drums, it swells to a great climax. Especially effective are the interludes for orchestra between the choral parts.

military posts throughout the country: Kurt Freier, Thirty-fifth Infantry Band, Schofield Barracks, Hawaii; Eugene J. Lacock, Fifth Field Artillery Band, Fort Bragg, N. C.; Vernon W. Miller, First Coast Artillery Band, Fort DeSoto, Canal Zone; Josef Studeny, Fourth Field Artillery Band, Fort McIntosh, Tex.; Charles B. Tyler, Thirty-eighth Infantry Band, Fort Douglas, Utah.

A. T. M.

### Syracuse Morning Musicals Will Present Louise Lerch

SYRACUSE, N. Y., June 25.—The Morning Musicals, of which Mrs. Charles W. A. Ball is president, will open its season's activities on Oct. 12 at the Strand, presenting Louise Lerch, Metropolitan Opera soprano, in recital. The Club is moving from the Temple to the Strand to facilitate increased membership.

K. D. V. P.

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### Opera by J. C. Bach to Be Produced

KIEL, June 2.—An opera by Johann Christian Bach, "Lucius Silla, Dictator of Rome," will be presented at the Municipal Theater here next season. The work has been arranged and translated by Dr. Fritz Tutenberg from the Italian text of Gamarra. The work exists in part in a manuscript copy at Darmstadt, and the remainder has been reconstructed from other sources.

## PITTSBURGH NAMES ORCHESTRAL EVENTS

More Summer Music Listed with Three Conductors Chosen

By Wm. E. Benswanger

PITTSBURGH, June 25.—With an increased appropriation this year, Pittsburgh will have more summer music than before.

In addition to many band concerts, as announced in a recent issue of MUSICAL AMERICA, orchestral concerts will be given. The municipal park concert committee has made known the names of the three conductors appointed to lead the orchestral concerts to be held in Schenley Park on the first three Sundays in August. The first program will be led by Charles Marsh, the second by Elias Breeskin, and the third by Victor Sauer. Forty musicians will comprise the orchestra and the dates are Aug. 7, 14 and 21.

The committee superintending the arrangements consists of Dr. Will Earhart, chairman; Mrs. Enoch Rauh, Mrs. William McClay Hall, Mrs. Edward B. Lee, Joseph C. Derdeyn, Oliver Fulton, Vernon Porter, H. C. Coggeshall, T. Carl Whitmer, and Harvey Gaul.

The committee was appointed by Mayor Kline.

### Kitty Cheatham Is Honor Guest at Swedish Church Anniversary Event

PHILADELPHIA, June 27.—At the request of the Swedish Historical Society, of Pennsylvania and the vestrymen of Old Swedes' Church (Gloria Dei) Philadelphia, Kitty Cheatham was the visiting artist at the 250th anniversary celebration of the founding of the Church. Jenny Lind sang in this church, which is the oldest edifice in the State of Pennsylvania, having been founded in 1677 by Swedes. Miss Cheatham was accompanied by Ernest F. Wagner, flutist of the New York Philharmonic Society, and gave a program which included songs sung by Jenny Lind on her visit to the church. These were from "The Creation," "Messiah," Mendelssohn's "O, For the Wings of a Dove" and "Ho, Everyone That Thirsteth" by Klein. At the conclusion of the musical service (which was followed by historical addresses) Miss Cheatham addressed the large congregation, which included representatives from the Swedish Historical Society, the Colonial Dames of America, and city officials. Miss Cheatham is preparing several new programs especially for children and young people, which she will give next season, in addition to recitals in educational centers throughout the country.

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### Powell Gives Beethoven Program in Richmond

RICHMOND, VA., June 25.—John Powell gave a Beethoven recital in observance of this composer's centenary in Mrs. Granville Valentine's home on June 15. Mr. Powell played five sonatas, besides giving an address on Beethoven's life and his influence on musical development.

M. MCC.

### Army Band Leaders Assigned

WASHINGTON, June 25.—The Army Music School at Washington Barracks has assigned the following graduate band leaders to Army bands at various

# People and Events in New York's Week



## JUILLIARD ENGAGES MAIER

Pianist Will Hear Applicants for Foundation Scholarships from Coast to Coast

Guy Maier has been engaged by the Juilliard Foundation Graduate School to assist in conducting examinations for its fellowships next season. Beginning on July 1 he visits many of the large cities of the country in a coast-to-coast trip to hear applicants for these scholarships.

Mr. Maier returned recently from a twenty-one days' tour of Europe with Lee Pattison, where they gave concerts

in London, Amsterdam, The Hague, Berlin and Paris, playing with success in Holland and Berlin; they were already well known in Paris and London. Mr. Maier left Mr. Pattison in Florence, where he is taking a few weeks' rest.

Mr. Maier arrived in this country just in time to hear three of his students appear with the Chicago Symphony at the Ann Arbor May Festival. They played the Bach Triple Concerto in D Minor, from memory. The young artists are Ethel Houser, Elizabeth Davies and Dalies Frantz. The first two have given successful two-piano concerts throughout the country. Mr. Frantz is this week giving a concert in Denver.



## News from the City's Studios

Mrs. John Dennis Mehan will spend part of July and all of August in Martha's Vineyard.

\* \* \*

Arturo Vita, vocal teacher, is to be in Swampscott, Mass., for the summer. His Boston class of pupils will continue to study with him there.

\* \* \*

Two programs were given on June 21 and 22 in the studios of Jessie Fenner Hill. The first was given by the Fenner Hill Trio, Evelyn Curtis, Bettie Frazza, Irma Fenner Hahn, Mary E. Kelly, Gladys Haverty, J. Adele Puster, Mary G. Leard, Dorothea Brandt, Anne Staudt and Anca Seidlova, pianist. Marian Munson, soprano, assisted by Gladys Haverty, mezzo, gave the second event, accompanied by Harold Genther.

\* \* \*

Marie Lambert, a pupil of Clementine De Vere Sapiro, replaced Ethelind Terry, temporarily indisposed, in the soprano part of the Ziegfeld production, "Rio Rita" on short notice last week. Miss Lambert met with success in this rôle, which is heavier than those usual in this type of entertainment.

\* \* \*

From Estelle Liebling's vocal studio: Patricia O'Connell and Mary Leila Patterson will be the soloists in the "Midsummer Night's Dream," which is being produced by Richard Boleslavsky, at the Forest Hill Auditorium, under the direction of Max Jacobs.

Jessica Dragonette gave a recital at Wanamaker's Auditorium recently, and on May 23 sang at the Bellevue Hospital under the auspices of the New York Tuberculosis Society.

Devora Nadworney, contralto, and Frances Sebel, lyric-dramatic soprano, both of the WEAF Grand Opera Company, sang the leading rôles in "Il Trovatore," June 13.

Carolyn Bergheim, piano pupil of Ignace Hilsberg, has been engaged to give a recital in Colorado this summer and for one in Boston in the fall. Miss Bergheim made her début in March this year in the American Laboratory Theater, New York.

\* \* \*

A pupils' recital was given by the Adam Kurylo violin studios in Carnegie Chamber Music Hall on June 19. Thirty-one numbers were played by as many different students. Five pianists furnished accompaniments for the various performers. Announcement was made that six of these will be presented in recitals.

\* \* \*

Sergei Klibansky studio notes include news that Lottie Howell has returned from Mobile where she was soloist at the Saenger Theater. She is rehearsing now for the new Shubert production, "Maryland."

Louise Smith gave a recital on June 2 in the Church of the Redeemer, Brooklyn. She will leave for the west, where she is engaged for several concerts. She has been engaged by Winthrop Ames to appear in his New York productions of Gilbert and Sullivan operas in the fall.

Anne Elliott has left for the west, where she will be heard in concerts in Seattle, Walla Walla, and Portland.

Reginald Pasch returned from his tour with the Shubert production of "Blossom Time." He has been engaged

with the Hammerstein production of "Dawn" in the fall.

Paul Simmons is now the regular soloist at the Irvington Presbyterian Church in Irvington.

Tristan Wolf sang at a concert in Atlantic City on June 12.

Adeline Baranjai is on tour with the "Memories of the Opera Company."

Betsy Lane Shepherd was a soloist at the Ann Arbor Festival.

Lotta Madden again is soloist at the Goldman Band concerts in New York.

Aimee Funshon will go to St. Louis, where she will give a concert.

Ruth Thomas returned from her tour with "The Pirates of Penzance," which closed in Providence.

Margaret Miller Zincke gave a recital in Corsicana, Tex., which was sponsored by different clubs in her home town.

Pupils who lately joined the Klibansky studio are: Edna May Hamilton, Ruth Ageey, Elsie Eyre, Mary Epstein, Florence Carlton, Edna Taylor, Lawrence Smith, Horace Bender, Ralph Roden, Anna Levin, Marjorie Brundage, Virginia Rouse, George Rier, and Louis Brown.

\* \* \*

La Forge-Berumen studios' annual concert in Royle School, Darien, Conn., on May 27 was given before a capacity audience. The concert was arranged as a benefit for the Woman's Missionary Society of the Darien Methodist Episcopal Church. Erin Ballard, pianist, opened the program with Paderewski's "Cracovienne Fantastique." Manlio Ovidio, baritone, was the first singer, accompanied by Frank La Forge. Bernice Winne, contralto, was next heard, accompanied by Emily La Blanc Faber, in a group including "Thy Warning is Good" by Grieg. Arthur Kraft, tenor, gave a miscellaneous group. Nancy McCord, soprano, sang "Depuis le jour" from "Louise," accompanied by Katherine Philbrick. Flora Bell sang the "Bell Song" from "Lakmé." Gil Valeriano, Spanish tenor, Emma Parenteau, contralto, and Frances Alcorn were others appearing. To conclude the program Mr. Kraft and Mr. Ovidio presented "Solenne in quest' ora" from "La Forza del Destino."

Myrtle Alcorn, pianist, has been engaged for a four weeks' tour as accompanist to Grace Wagner, soprano. Miss Alcorn is a pupil of Frank La Forge and Ernesto Berumen.

\* \* \*

Rhoda Mintz presented eleven of her pupils in a Chickering Hall recital on Wednesday evening, June 15, with Vincent Rossitto, violinist, as assisting artist. The singers who were heard were Eric Bloom, Anna Bornstein, Harrison Fahn, Lillian Flosbach, Beatrice Goldberg, Anna McCourt, Jerome Noto, Simeon Sabro, Alice Strong and Milton Yokeman. Bonnie Westling, another student scheduled to appear, was called out of town at the last moment by the illness of a relative. The program included numbers by Massenet, D'Hardelet, Offenbach, Puccini, Denza, Herbert, Buzzi-Peccia, Arditi, Mozart, Rubinstein and others. An audience that filled the hall received the pupils with marked enthusiasm. Mme. Mintz received many compliments upon the showing made on this occasion, and as an expression of gratitude the students presented her with a bouquet of flowers. Regenia Schiller was the accompanist.

**LUCIA CHAGNON**, lyric soprano, is leaving on July 9 on the France, to sing in Germany, Austria, Italy, France, Belgium and other countries. While abroad she will spend some time with her former teacher, Lilli Lehmann, who now lives in the section of Berlin known as Grunwald. Miss Chagnon will also visit Salzburg. She expects to return some time in March, when she will make her New York début. Miss Chagnon will be accompanied by her companion and secretary, Emilia Cloutier, who has also studied under Mme. Lehmann. Miss Chagnon was to give her last recital before leaving on June 30 in Pawtucket, R. I.

### Harling "Fantasy" Given at Roxy Theater

Frank Harling's latest composition, a miniature opera entitled "An Italian Fantasy," has been accepted by S. L. Rothafel, "Roxy," for presentation in his theater this week. Mr. Harling is the composer of "A Light from St. Agnes," which was sung by the Chicago Civic Opera Company, and recently of a jazz concerto which he wrote for the Roxy Theater. Soloists for the new work, which is in Venetian style, are Marion Keeler, Anna Savina, Douglas Stanbury, Frank Moulton and Harold Van Duzee. Chorus and ballet participate. The Roxy Symphony, conducted by Erno Rapee, Maximilian Pilzer and Charles Previn gives Tchaikovsky's "Capriccio Italien." There are ballets with Maria Gambarelli, and the Gamby Girls, and Gladys Rice, assisted by the Roxy Cathedral Choir, sings "Eili, Eili."

### Drozoff Pupils Give "Public Exercise"

A "public exercise" of V. N. Drozoff's piano studio was held at the International House on June 26. Those playing were Misses G. Beekman, S. Greenberg, E. Dolgine, R. Katzman and T. Indianer, and P. Drozoff. The program included Beethoven's C Minor Variations and his "Appassionata" Sonata, Tchaikovsky's B Flat Minor Concerto, the Glazounoff Variations and numbers of Chopin and Gluck-Saint-Saëns.

### Piano Recital Heard at American Institute

Florence Lucille Hubbard was presented by Kate Chittenden in a piano recital at the American Institute of Applied Music on the evening of June 24. Miss Hubbard's program included Beethoven's "Waldstein" Sonata, five numbers of Schumann and four by Chopin, in addition to works of Mendelssohn, Liszt and Medtner.

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#### Mrs. Harrison-Irvine Presents Students

Mrs. J. Harrison-Irvine presented pupils in a recital in her studios on the evening of June 22. Vocal groups by Evelyn Zipp, Nella Johnson and Claire Harring were included. The pupils appearing were Helen Biller, Muriel Cantor, Joseph B. Thomas, Genia Wasilkowsky, Charlotte DeWitt, Bessie Liebowitz and Daisy Brown.

#### Leopold Enjoys Holiday in Cape Cod

Ralph Leopold, pianist, is spending the early part of the summer in Craigville, Cape Cod, Mass. Following a few short visits in Eastern Pennsylvania, Mr. Leopold plans to spend the remainder of the summer in Cleveland at the home of his sister, Mrs. Newton D. Baker.

#### Patterson Scholarship Given to Nebraskan

The scholarship offered by Elizabeth Kelso Patterson in her school of singing for the summer term, June 27 to Aug. 1, has been awarded to Mildred Johnson from Alliance, Neb. Miss Johnson is a coloratura.





# In the Artists' Route-Book

Amy Ellerman, contralto, has been engaged by the Thursday Morning Musical Club of Elmira, N. Y., to give a recital on the evening of Jan. 19.

\* \* \*

Frederick Gunster, tenor, concluded his season at Kingsville, Tex., June 15, and is spending his summer vacation in North Carolina. He will return to New York about Oct. 1.

\* \* \*

Arthur Middleton, baritone, has been especially engaged to head the course at Allegheny College, Meadville, Pa., next season. Mr. Middleton is somewhat of a favorite in the Keystone State.

The Paul Althouse-Arthur Middleton combination is booked for a number of engagements next season, the latest of these being in West Hartford, Conn., at the start of the season, on Oct. 26.

\* \* \*

Jeanne Gordon has packed her trunks and quietly slipped away for a few months abroad, studying and preparing for another season at the Metropolitan Opera Company.

\* \* \*

Ann Mack, who is spending a vacation in Kansas City, her home town, will return to New York just after Independence Day, and resume her studies with Estelle Liebling.

\* \* \*

Leonora Cortez, young Philadelphia pianist, is remaining in New York for the summer. Miss Cortez will make her first coast tour next season, and will be heard again in New York.

\* \* \*

Meadville, Pa., will hear Marie Sundelius, soprano of the Metropolitan Opera Company, in recital next season. She has just been signed by her managers, Haensel & Jones, to sing at Allegheny College.

\* \* \*

Ralph Errolle has been engaged for three performances with the Cincinnati Opera. He has been engaged to sing the part of *Don José* in "Carmen" in two performances and that of *Thaddeus* in "The Bohemian Girl."

\* \* \*

Maria Kurenko writes from Paris that she has been engaged to sing in three performances in Vienna before returning to the United States in October. Mme. Kurenko will appear in two performances of "The Snow Maiden" in Paris this summer.

\* \* \*

Daisy Jean has been engaged by L. E. Behymer for a tour of the Pacific Coast during the early spring of 1928. This will be Miss Jean's fourth visit to that territory, where she will again present her programs of 'cello music and songs, accompanying herself at the harp.

\* \* \*

Lucy Gates is leaving for the West shortly. She will be heard in a two weeks' engagement with the Cincinnati Opera Company. Miss Gates will appear as *Marguerite* in "Faust" and as *Felini* in "Mignon" between July 3 and 18.

\* \* \*

Allen McQuhae is in New York again, after vacationing in Dallas. After tak-

## Hubert Booked for Transcontinental Tour

Marcel Hubert, 'cellist, sailed for Europe last month and will spend the summer months with his family. He will return in September to resume his concert work and is already booked for a transcontinental tour with his sister, Yvonne Hubert, pianist and teacher. Miss Hubert has remained in America and will spend the summer as a guest of Mr. and Mrs. C. O. Lamontagne at their summer estate, Lake Memphremagog, Canada.

## Powell Recovering from Operation

John Powell, pianist, who was forced recently to postpone a number of dates because of a serious operation he underwent at the Dante Sanitorium in San Francisco, has again entered a hospital, and last week underwent another operation. His sister writes from Richmond, which is his home, that he is gradually improving. Following his convalescence on the coast Mr. Powell fulfilled the postponed engagements.

ing part in the Canadian Jubilee Celebration in Ottawa on July 1, he departs for the coast to sing in San Francisco on July 13. Mr. McQuhae will then come East again.

\* \* \*

John Pennington, English violinist, will replace James Levey as first violinist with the London String Quartet next season when it tours this country. The others members of the Quartet are Thomas Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, 'cello.

\* \* \*

John Corigliano, American violinist who has been re-signed as assisting artist with Marion Talley for her tour of 1927-28, lacerated his hand recently, when glass in a closing door broke. This will not prevent Mr. Corigliano from playing an Atwater Kent date on Sunday night, July 24, accompanied by André Benoist.

\* \* \*

Mildred Seeba, dramatic soprano, who is completing her second year abroad as the recipient of the Caruso Foundation prize, made her operatic débüt successfully in Rome on June 9, in "Aida" at the Adriana Theater. Miss Seeba is booked to return to the United States on the President Wilson, arriving on Aug. 30.

\* \* \*

Louise Homer and her husband Sidney Homer have opened their country estate at Bolton Landing, where their children are with them for the summer months. Mme. Homer will return to the Metropolitan Opera Company next season for a number of guest performances. On her concert tour she will be accompanied by her daughter Katharine, and will sing with Louise Homer Stires.

## St. Denis and Shawn Engaged for "Follies"

George E. Wintz has signed contracts with Ruth St. Denis and Ted Shawn for their appearance, together with the Denishawn Dancers, in the "Ziegfeld Follies" which will tour the entire country under his management, opening at Dayton, Ohio, the first week of September. The reported salary for the St. Denis ensemble is said to be \$5500 weekly, with a minimum guarantee of forty weeks. St. Denis and Mr. Shawn will introduce into the "Follies" a number of dances which they have created from material gathered in the Orient, during their eighteen months' tour in those regions. They will appear in two specially-staged scenes, and will introduce their new "Allegresse" dance into the Urban blossom scene in the Follies.

## Shepherd-Lane Pupils Give Concert

The annual concert given by pupils of Anne Shepherd-Lane was heard in Steinway Salon on June 25. Those appearing were Margaret Biber, William Boettler, Pauline Blackman, Phillip Bernstein, Dorothy Cohn, Dorothy M. Cohen, Anna Cohen, Christina Gray, Esther Jablow, Kathryn Mitchell, Helen Napear, Madeline Newkirk, Florence Schenitzer, Sonya Slonim, Daisy Sterling, Clara Spaet, Isabel Sternthal, Wylde Wood, and Martha Weinstein. Miss Shepard-Lane was at the piano.

## New York String Quartet Engaged for Boston

Mrs. Elizabeth Sprague Coolidge has engaged the New York String Quartet for one of her concerts in the Boston Public Library next winter. The program will consist of quartets by Beethoven, Op. 18 No. 2, in G; Joseph Suk, Op. 11 in B Flat, and David Stanley Smith. This last is a new work, dedicated to Mrs. Coolidge. It will receive its first Boston performance on this occasion.

## Londoners to Trace History of Chamber Music

The London String Quartet which gave a successful Beethoven chamber music festival in Aeolian Hall, performing in six concerts the entire cycle of quartets, will do an equally interesting cycle in Buffalo, New York next year, beginning on Jan. 16 and concluding on Jan. 21. The Londoners will give a series of six historical chamber music recitals, showing the evolution of this

branch. They will start the series with the first quartets on record, composed by Purcell in the late fifteenth century and performed at that time, and continue down through the history of chamber music compositions, including the works of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Debussy, Dohnanyi, Spalding, Goossens, Warner and others. Each program will mark a distinctive period in the progress of chamber music. The series will be given under auspices of the Buffalo Musical Foundation.

were composed of musicians, it was not necessary to be a musician to join the Caxton Society, but merely to be interested in music and anxious to understand it, it was stated. Laura E. La Prise spoke briefly. The musical entertainment was provided by Robert Kamidi of Japan, who sang several numbers in his native tongue, accompanied by Mrs. Bidwell G. Holmes; by Natalie Eldridge and Louise Oakley in vocal solos; Mathias J. Sessler, in violin solos, and Lillian Frances, who sang several numbers accompanied by Alberta Lauer.

## Szigeti Makes Tour in Russia

Joseph Szigeti has recently concluded a tour of Russia, which extended from the end of April to the beginning of June. The violinist was a noted participant in the Beethoven celebration of the Leningrad Philharmonic and in the National Beethoven Concerts in Moscow. In addition he played in Odessa, Kiev, Charkoff, Rostoff, Baku, Tiflis and other cities.

## Hodgson to Teach in Charleston Again

Leslie Hodgson, pianist and teacher of New York, left on June 20 for Charleston, S. C., where he will conduct summer classes for the fourth time. Mr. Hodgson will return to New York to resume his activities here in the fall.

## PASSED AWAY

### Arthur W. Tams

Arthur W. Tams, proprietor of the Tams Music Library, said to be the largest collection of its kind in the world, died of heart disease at his home in New York on June 25. Mr. Tams was born in Philadelphia Oct. 7, 1848, and all his life was connected with the musical and operatic world in one capacity or another.

He made his débüt as a grand opera singer in his native city in 1864, with the Philadelphia Grand Opera Company. In 1869, he was a soloist in the Carncross & Dixie Minstrels and in 1873, with Caroline Richings' "Olde Folks Company." The following year he was a member of the orchestra of the elder Mrs. John Drew's company, and from 1876 to 1878, was chorus master of the Clara Louise Kellogg Opera Company. During the next few years he acted as stage manager and musical director for the Emily Melville and Emma Abbot opera companies. Mr. Tams was later associated with Gustav Kerker in light opera organizations, and in 1884-1885, was business manager of Mrs. Thurber's American Opera Company, of which Theodore Thomas was conductor. In 1887, he was comedian and assistant stage manager at the Casino, New York, and later, conductor there.

Mr. Tams was the first person to engage young American singers in the chorus of grand opera companies. In 1888, he established his music library, renting music of every kind to oratorio societies, choruses, orchestras and opera companies, both in this country and abroad. In a short time the library grew to such proportions that it occupied over an acre of floor space, and he added costumes for operatic productions. A number of years ago, Mr. Tams is said to have stated that he had supplied over 25,000 individuals and organizations with music of various sorts.

### Friedrich Hegar

ZURICH, June 11.—Friedrich Hegar, Swiss composer, died here recently. Mr. Hegar was born in Basel, Oct. 11, 1841, and was a pupil of Hauptmann, Richter, Rietz, David and Plaidy at the Leipzig Conservatory. In 1860 he was leader of the Bilse Orchestra in Warsaw, and after a year or so in Paris and London, settled in Gebweiler and later in Zurich. From 1868 to 1906, he was conductor of the Tonhalle concerts. In 1875, he founded a conservatory which he directed until 1914. He was the composer of numerous choral works and also of pieces in other forms.

### Clara Louise Burnham

PORTLAND, ME., June 21.—Clara Louise Burnham, American novelist, who was the author of numerous texts of cantatas and sagas for her father, the late George Frederick Root, died suddenly of heart disease at her home on Bailey's Island on June 20. Mrs. Burnham, who had been well known in the literary field for fifty years, was in her seventy-second year.



Gladys Haverty of the Bronx, Who Received the Gold Medal for Mezzo-Soprano in the Recent Interborough Contests of the New York Music Week Association

## Schmitz Soon to Arrive for Colorado Classes

E. Robert Schmitz sailed from France recently and will arrive in the country early in July, when he will go immediately to Colorado Springs for his annual summer master class. In Europe, he was busy concertizing in Holland, Italy and France and also attending to his duties as international president of the Pro Musica Society. Mr. Schmitz contributed his artistic services at the last Pro Musica concert in Paris.

## Mabel Corlew to Be Asbury Park Soloist

Mabel Corlew, soprano, has been engaged as soloist at the First Methodist Episcopal Church, Asbury Park, N. J., from July until September, after which she will resume her new post as soloist in St. Andrews' Methodist Episcopal Church in New York. This engagement begins Sept. 18. Miss Corlew was engaged for a recital in Xenia, Ohio, on June 23.

## Sousa's Band Receives Incorporation Charter

Among new incorporations chartered in New York recently were two which concerned John Philip Sousa. They were described as "Sousa and His Band, Entertainments" and "J. Philip Sousa, Real Property."

## Mary Chainey Appears in Long Island

Mary Chainey, young American violinist who made her formal débüt in Aeolian Hall two seasons ago, was engaged for a recital at Matinecock Neighborhood House, Locust Valley, L. I., on the evening of June 26. The event was given under distinguished patronage.

## Caxton Society of Arts Holds Meeting

Seventy-five guests attended the meeting of Chapter 131, Caxton Society of Arts on Tuesday evening, June 21, at the home of Anna Beese. Lina Philippine Kreuder, presided at the meeting and introduced the speaker of the evening, Lewis W. Armstrong. He spoke on the cultural value of music and the need for such a club in the community. It is the aim of the members to take up music from the appreciation standpoint, he observed. Although most of the musical organizations existing today

# Building Up an Orchestra Within an Octave

**Family of Eight in Winston-Salem Gives Good Music Both to Residents at Home and to Citizens of Nearby Centers—Youngest Members Share in Formation of Unique Ensemble**

WINSTON-SALEM, N. C., June 25.—Dr. J. Kenneth Pfohl, pastor of the Home Moravian Church of this city, and Mrs. Pfohl are backers of a miniature orchestra. But they are never concerned about meeting the pay envelope, for the eight musicians are members of one family.

Not so many years ago Bessie, Mary and Ruth Pfohl, little girls in pinafores, sat on the piano bench and performed trio-wise for their mother and father. But when Kenneth began to grow there was no room for him with the older musicians, and he was left out of the family musical circle. Then Mrs. Pfohl hit upon a happy solution of the problem. She provided him with an instrument of his very own.

Thus was started the unique Pfohl Family Orchestra, which has delighted not only residents in its native city, but music lovers in neighboring cities in North Carolina and Virginia, with its classical concerts.

Introducing the eight members of the orchestra they are: Dr. Pfohl, flute; Mrs. Pfohl, piano; Bessie, viola; Mary, first violin; Ruth, harp; Kenneth, cello; James, trumpet, and Donald, the youngest, age ten, director and second violinist.

Then don't forget Dickie, the canary. Although Dickie is left behind when formal concerts are afoot, he always practises his mad trills with the family, no matter how late the hour; and he is quite frequently taken along when the "children" go across the square to entertain Grandmother Pfohl with their music.

## Close Harmony

"You ought to see us when we go off to give a concert," says Ruth, a graduate of Salem College. "The eight of us pack in our sedan. Then the instruments are wedged in around us, and we just 'sit' until we reach our destination. We don't dare move!"

While the musicians are known familiarly throughout this section as the "Pfohl Family Orchestra," the name to the uninitiate savors too much of a commercial enterprise, an idea which is distasteful to the ensemble's members.

"We are just an American family with varied interests, and a mutual hobby, music," is the way Mrs. Pfohl explains it. "Music serves as a diversion for us, and as a tie which knits the family together. These are the two ideas which we have tried to bring out in our informal concerts. Whenever we play, usually for the music clubs or women's clubs of the various cities, we try to show that music can be made a very real part of the home life: that it may help to do away with the problem of how to keep the children at home by providing them with wholesome, educational entertainment."

Living under the shadow of historic Salem College, the children have grown up in a musical atmosphere. Added impetus was given the natural musical inclination of the girls when the department of instrumental music was added to the College curriculum. The boys have had the advantage of instruction in the orchestra work, which is a part of the public school system of the city. Almost from the time they were old en-

ough to toddle, the three have played in the Moravian Band, the organization which furnishes the music for the famous Easter sunrise service of the Southern Moravian Province.

"It is not true, however, as has been reported, that every Moravian boy is required to play in the band as soon as he is old enough to hold an instrument," Mrs. Pfohl added laughingly. "They do it because they want to."

## Teaches in College

This remarkable mother, who is the moving spirit of the orchestra, is keeping pace with the progress of her children. In order to keep abreast in matters musical, and to help defray the expenses of a musical education for each member

young people. It was evident from their behavior that the music was not bringing out the best elements in their nature.

## Fatigue Is Erased

"As a contrast to this experience, I was in Wanamaker's recently, just at closing time where I had the opportunity of hearing that magnificent organ, and the concert by the orchestra. As the orchestra swept into Handel's 'Messiah,' I noticed one of the clerks, who was putting away stock. She had just started to place a bolt of goods on the shelf when the musicians were playing a particularly beautiful bar. She stopped with the goods poised in hand until the players had completed the strain. Her face reflected happiness.



Dr. and Mrs. J. Kenneth Pfohl and Their Children, Donald, James, Bessie, Ruth, Mary and Kenneth, Who Make Up the Pfohl Family Orchestra. Dr. Pfohl and the Boys Each Play Other Instruments in Addition to Those Shown in the Picture with Them

of the family, she has taught piano and organ at the College for a number of years. She is also organist in the Home Moravian Church, the second oldest church in the Southern Province, in which her husband has served as pastor for the past eighteen years.

But her ambitions do not stop there. She has acquired her certificate of membership in the American Guild of Organists, and is now working for a fellowship in the Guild. With her boys and girls, she studies the lives and works of the old masters, and watches for the best that is new.

"But there is no jazz in our répertoire—or our house," she hastened to explain. Then she glanced quickly to the corner where the baby grand piano was the central object. If there is, she laughed, "somebody slipped it in when I wasn't looking." "Sometimes the boys try to tease me. 'Mother,' they will say, 'you know you want to play this with us,' and they pretend to strike off on jazz. I have tried to give them the best. It is my aim to teach them so that they will want only the best."

"Then you do not agree with a jazz celebrity that jazz has a distinctive place in American music?" she was asked.

Mrs. Pfohl hesitated a moment. "I can answer your question better by giving you two illustrations. I read sometime ago, a long article, in which it was stated that this musician had elevated jazz, and had interpreted it in such a way as to give it real musical value. If this were so, then I wanted to hear him, I decided.

"When he came to our town Dr. Pfohl and I took the family to hear him. We couldn't afford the best seats for so many, so we sat in the balcony behind a group of school girls and boys. As the concert progressed I noticed the unfavorable reaction of that crowd of

As if by magic, the tired lines had been erased.

"I thought, 'what a lovely way to close a busy, trying day.' These girls not only will be refreshed, but elevated and uplifted. They have been given a new ideal of beauty."

"Oh, say, Mother!" Donald, an upstanding lad of ten, rushed in. "I'll have to go back to school in the morning."

"Why son, I thought school was over for you."

"Yes, Mother, but I'm to play the violin at chapel tomorrow."

He tried to make the announcement nonchalantly, but his pride and joy could not be concealed.

In a moment, James, then Kenneth came trooping in from school. One was carrying his beloved instrument. The other announced that he had forgotten his, and that he would have to go back after it before the closet was locked.

"You can see," Mrs. Pfohl said, "that we are very busy musicians."

LILIAN E. HAISLIP.

## American Tenor to Sing in Paris Operetta

PARIS, June 10.—The operetta, "Les Linottes," book by Robert Dieudonné and C. A. Carpentier, music by Edouard Mathé, which had a success in Paris in 1923 and is now being taken on a Continental tour under the management of Baret, is shortly to be revived at the theater known as the "Oeil de Paris," near the Arc de Triomphe. The same author and composer are now at work on a new operetta and have sent for Jack Gill, American tenor, to interpret the leading rôle, having heard him in recitals in Paris last winter. This operetta is scheduled to open here some time in the next fall or early winter.

## Rebuilt Berlin State Opera to Be Opened

BERLIN, June 15.—The rebuilding operations at the State Opera House on Unter den Linden are rapidly nearing completion. The opera house has been closed for a season to allow of the enlargement of stage and auditorium. The reopening is tentatively set for January. The cost of the alterations is reported to be nearly \$2,000,000.

## CINCINNATI PATRONS ENDOW ORCHESTRA

Taft Gift of \$1,000,000 Is Contingent to Fine Arts Fund

By Philip Werthner

CINCINNATI, June 25.—Contingent to the raising of an additional \$2,500,000 in connection with the new Cincinnati Institute of Fine Arts, Mr. and Mrs. Charles P. Taft have presented \$1,000,000 for the exclusive use of the Cincinnati Symphony as a permanent endowment. In addition to the monetary gift, the Tafts have included their beautiful home on Pike Street, together with its collection of paintings, valued at several millions of dollars.

A letter to the directors of the new Institute says:

"We long have taken an active interest in the Cincinnati Symphony, and we are convinced that the permanent continuation of this orchestra can best be secured through an endowment fund.

"The city has acquired great prestige and civic advertising from the high character of the present orchestra. More important than that, a symphony orchestra is the keystone around which alone musical activities and musical education can be built. Without an orchestra the position of Cincinnati as a center of musical culture, and even the development of a first-class musical school, is impossible.

"Earnestly as we desire to see the Symphony placed upon a permanent basis, we do not care to devote a large sum to the purpose unless we can be assured that the people of the city of Cincinnati take enough interest in the project which your institute now has in charge to contribute a considerable part of the endowment which we regard as fundamentally necessary for its success."

Roy Hornikel, manager of the orchestra, states that many new patrons are enrolled for the coming season of twenty pairs of concerts. In addition to the symphony concerts to be given in Emery Auditorium, there will be popular concerts on Sunday afternoons in Music Hall, and five young people's concerts in Emery Auditorium.

## Goldman Band Continues to Draw Large Audiences for Outdoor Concerts

The Goldman Band, Edwin Franko Goldman, conductor, continued to draw audiences of unusual size to its concerts on the Mall in Central Park and the Campus of New York University during the past week. Special features for the week included a complete Russian program, a Victor Herbert program, and others devoted largely to the works of Tchaikovsky and Schubert respectively, also a Grand Opera program. Del Staigers, cornetist was soloist at several of the concerts and Olive Marshall at others. Mr. Staigers evoked much applause in his popular Fantasies, and joined with Messrs. Maurer and Miller in Herbert's "Three Solitaires" for three cornets. Miss Marshall was well received in arias from "Louise" and "Tannhäuser," and in Tchaikovsky's "None but the Lonely Heart." Mr. Goldman's march, "On the Hunt" was vigorously applauded on Sunday evening and throughout the week. His conducting was up to its customary high standard.

## Boy Prodigy Wins Prize of National Conservatory in Paris

PARIS, June 25.—Miquel Candela, twelve years old and son of a violinist of note, won the first prize of the National Conservatory of Music over twenty-four competitors. According to the judges the contest brought out the best talent in years and the youthful prize-winner outranked them all easily.